

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

PORTLAND
Loves

KISN
RADIO 91

and

HOOPER

*proves it**

Check Adam Young
for the full story

* HOOPER - May, 1959

the Star stations

IF RESULTS ARE A MUST, SO ARE THE STAR STATIONS

DON W. BURDEN — President

3301L-Omaha

AVERY-KNODEL

-Denver

ADAM YOUNG

100.1K-Portland

ADAM YOUNG

COCA-COLA: RADIO'S BUY OF THE YEAR

Meat 'n potatoes ad approach draws one million teenagers, appeals to bottlers, too

Page 29

Why air media should get more of food budget

Page 32

John's Doug Smith hits back at tv critics

Page 37

How tv stacks up against Sunday supplements

Page 40

Another major news award for KSTP-TV

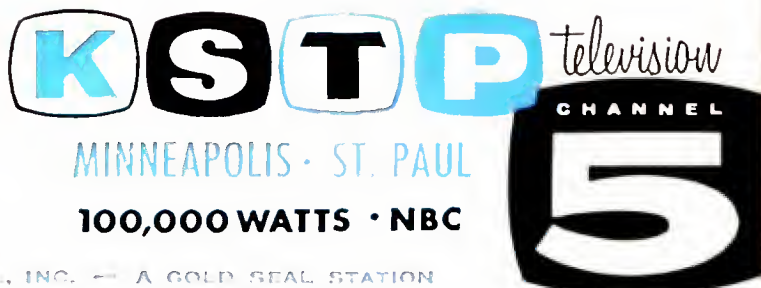
In the last five years, KSTP-TV, Minneapolis-St. Paul has won seven major news awards.

The most recent winner is Harold "Bud" Meier, Assistant TV News Director, who received the coveted Sigma Delta Chi award for "distinguished service in the field of Television News-writing." Previous awards have included two RTNDA trophies ("Outstanding TV News Operation; Outstanding News Story Televised"), three NPPA awards (Community Service, Spot News, Creative Photography) and, in 1957, another SDX award for television reporting.

Since 1948 when it became the Northwest's first television station, KSTP-TV has maintained one of the largest, most complete news-gathering operations in the nation. We are proud that the skill of Bud Meier has brought another important award to the vital Northwest market which KSTP-TV serves.



This desolate picture represented life on the Standing Rock Sioux Indian reservation last Thanksgiving when sub-zero temperatures and blizzards aggravated already marginal living conditions of tribesmen Bud Meier developed and followed through on the story which resulted in 13 tons of food being flown to the hungry Sioux families, a payment of \$2 million to the tribes by the U. S. Dept. of Interior which owed them for property taken, and Meier's documentary script, "Standing Rock Uncensored" which appeared, with film, on KSTP-TV, and which won him this Sigma Delta Chi award.



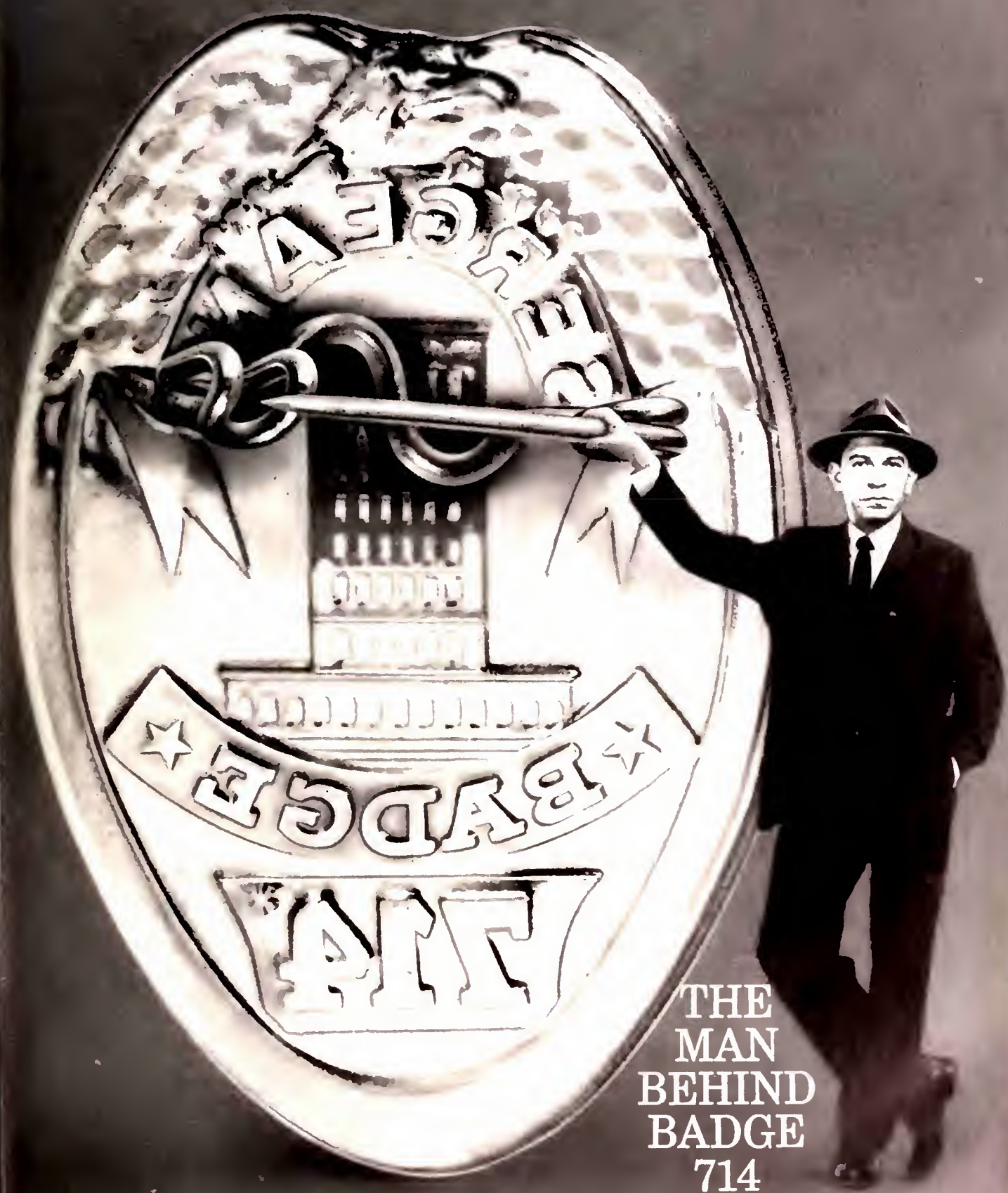
MANAGED BY EDWARD BETTY & CO., INC. — A GOLD SEAL STATION

He's Joe Friday. On CNP's **BADGE 714**. He works
only for you, in your market, starting this Fall.

NBC TELEVISION FILMS—A DIVISION OF

CNP

CALIFORNIA NATIONAL PRODUCTIONS, INC.



THE
MAN
BEHIND
BADGE
714



THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Coke's teen-age network

- 29** Biggest thing to hit radio in a long while is "meat'n-potatoes" ad approach by Coca-Cola. Its Hi-Fi Club attracts over one million kids

More food dollars for air media

- 32** Part Two of a series on the \$50 billion food business and why radio television should get bigger share of advertising; both national and local

Bob Banner: big-time tv producer

- 34** Only 36 years old, Banner has been producing for such stars as Garry Moore, Dinah Shore and Garroway for 12 years. Here is how he does it

C&W marketing man outlines plans for radio stations

- 35** Bill Dean, Texaco marketing specialist at C&W agency, tells radio stations how they can make the most of a marketing plan for sales and profits

How "David" fought Lestail "Goliath" with tv

- 36** A heavy-duty cleaner, Formula 409 is making headway in New England. Low cost of mlf, unique pitch to kids, high markup put it on the market

"The strongest tv speech of 1959"

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How tv stacks up against Sunday news supplements

- 40** Just-released TvB study shows big advantages in audiences and costs over newspaper magazine sections. Tv wins on homes and women reached

Pizza-maker pinpoints market with spot radio

- 42** It isn't the usual practice to go over Mom's head, but it's essential when selling pizza; here's how Crispy got 50% of market with radio

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if it's **SPORTS**

Western
New Yorkers
will see it on

WBEN-TV

or hear Chuck Healy tell about it on his top-rated

SPORT SHOWS

6:38 pm Monday thru Friday • 11:15 nightly



Western New Yorkers are sports-minded . . . and so is WBEN-TV, their favorite sports station!

We learned long ago . . . back in 1948 when we first pioneered television in our rich, 15-county coverage area . . . to give our viewers what they wanted. "Live" wrestling was our first remote sports feature.

Since then WBEN-TV has supplemented the superb CBS network Sports Features with equally fine telecasts of our own. "Live" bowling . . . our **BEAT THE CHAMP** show . . . beats all competition and enjoys one of the largest audiences ever attracted to local TV.

The International Regatta on the turbulent Niagara River attracts the biggest names in speedboat racing and everything from outboards to hydroplanes. Our remote crew's annual coverage puts this water spectacle into hundreds of thousands of homes. Also, we've covered Ryder Club Golf, the Western Open, and almost every other sports event of local importance.

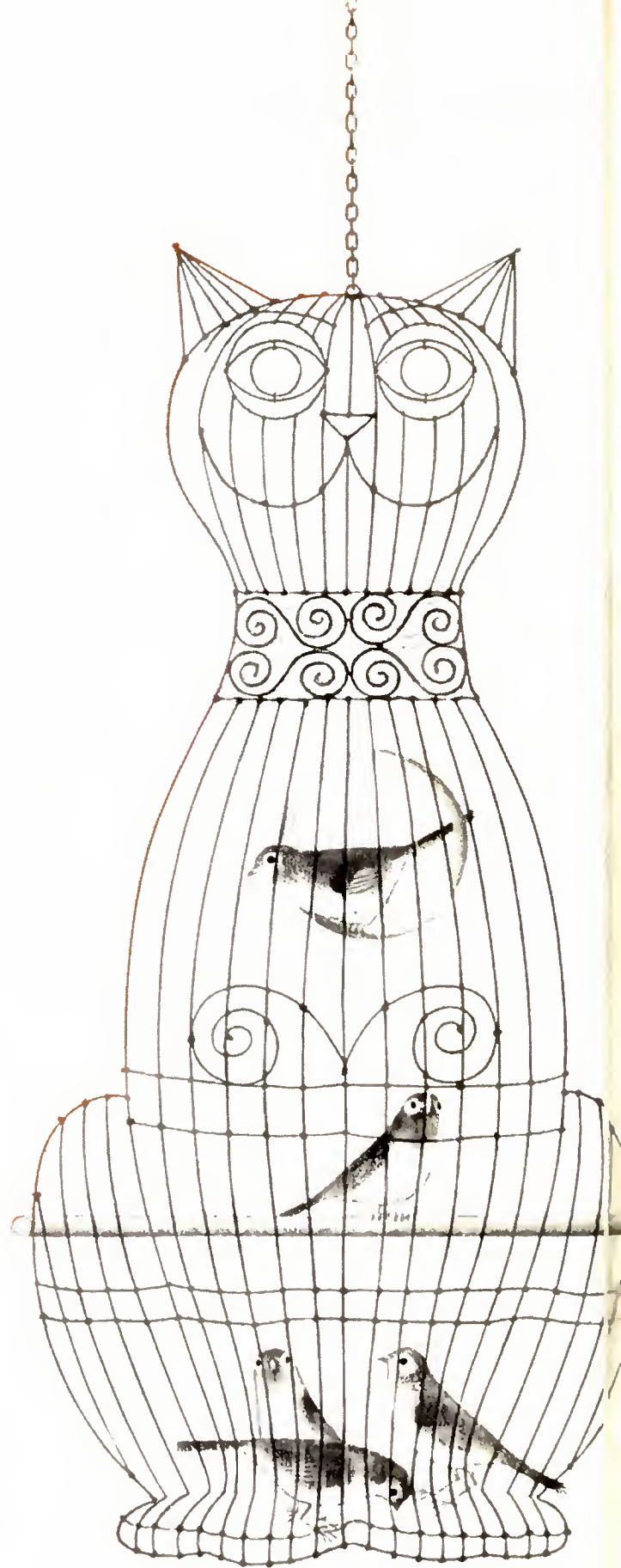
For good measure—and the good of our sponsors—we are the only Buffalo station that has a Late Sports Show *7 nights a week!*

All selling is LOCAL, and this effort to localize sports with thorough, creative and imaginative coverage has made WBEN-TV audiences large and loyal. It also helps make your TV dollars count for more on Channel 4.

WBEN-TV CH.
CBS IN BUFFALO



Represented nationally by Harrington, Righter and Parsons



of course
we're pleased
to have
so many of
the Top 10...

Pleased as the proverbial cat that swallowed the canary. And so are the CBS Television Network advertisers who sponsor 16 of the 28 nighttime programs that have won a place in Nielsen's Top 10 reports during the past season.*

But perhaps the Top 10 is not as dramatic an index of network popularity as it used to be—*for today even the 40th most popular program reaches more than 24 million viewers.***

So we are equally pleased to report that in Nielsen's latest nationwide survey we not only have 5 of the Top 10 programs but also 10 of the Top 20, 15 of the Top 30, and 19 of the Top 40.

Indeed, the truest gauge of a network's value, for audience and advertisers alike, lies in the over-all popularity of its entire program schedule.

Significantly, the *average* nighttime program on the CBS Television Network throughout the season has reached an average-minute audience of 23,000,000 viewers—some 2,630,000 more than the average show on the second network and 2,980,000 more than on the third. Our leadership in average nighttime ratings has continued without interruption in the 92 Nielsen reports issued since July 1955.

(In the current season the Network leads in average *daytime* ratings as well.)

These are some of the facts that have impelled the nation's leading advertisers, for the seventh straight year, to commit more of their investment to the CBS Television Network than to any other single advertising medium.

 CBS TELEVISION NETWORK

*October, 1958—April, 1959, based on NTI-AA ratings.

**2nd April report, NTI. Viewer data: NTI-AA homes multiplied by ARB viewers-per-set. (Nighttime: 6-11 pm, Sunday—Saturday; daytime: 7 am-6 pm, Monday—Friday)



TO WHIP UP A SALES STORM IN THE UPPER MIDWEST BUY JOE FLOYD'S

KELO-LAND TV
Sioux Falls and boosters HOOKUP

THE FERTILE TEST MARKET OF MAJOR INDUSTRIES

Represented nationally by H-R

NEWSMAKER of the week

Last week in Chicago, ANA members directing annual ad budgets of some \$2 billion for the nation's biggest companies, heard Lerer Bros. Board Chairman William H. Burkhart charge them as being remiss in their main responsibility: understanding management's objectives, policies, procedures. The "ideal" ad man, he says, "should be primarily a businessman whose specialty happens to be advertising."

The newsmaker: William H. Burkhart is chief executive officer of Lever Bros. which spends \$100 million a year on advertising (it's doubled in five years) and board chairman of all North American Unilever enterprises. Thomas J. Lipton, Lever of Canada. (Unilever companies, all told, spend \$250 million annually in ad media.) He's used to spending big money, insisting on big results.

A soap and sales specialist for 38 years, 34 with Lever interests, Mr. Burkhart says the effective ad man must first be a company or management man because management has *one* basic responsibility—to make a fair profit. And advertising is essential to business success, and is one of the largest and most important items in terms of profit and loss statements.

That's why ad executives must plan advertising from an over-all management view. "Money," says Mr. Burkhart, "really buys the creation of a product reputation that has a kind of permanence—something a management can count on." Lever is in the business of building consumer franchises, not merely selling. "A sale is a single transaction; a consumer franchise, a continuing series of transactions."

The new "ideal" adman must know the relationship of the five factors which make a sale, and how to blend them: advertising (backed by promotion), distribution, pricing, packaging and repeat business. He's a "marked" man, too, because management's interest in his work "will intensify as budgets go up and as good advertising proves what it can do for the company."

Lever has sharpened its advertising operations (as well as communications) because "advertising is one of the most important tools" among the many which are available. Admen, thinking as management does, must learn how to manage and control "this activity of tremendous force which, when properly harnessed, can give strength and power to a business," says Mr. Burkhart.



William H. Burkhart

NEWSMAKER STATIONS of the WEEK

THE "DANDY STATIONS" team up with the east/men

KDEO

Radio KAY-DEO is the bright new sound
in surging **SAN DIEGO**
Nielsen shows it already!

Colorful "cleo" captured their hearts
in booming **WICHITA**
Hooper up 250% — Pulse up 150%!

KLEO

KQEO

"KQ" has dynamic dominance
in atomic **ALBUQUERQUE**
Number one in Pulse and Hooper



robert e. eastman & CO., inc.

national representatives of radio stations

NEW YORK:
527 Madison Avenue
New York 22, N. Y.
PLaza 9-7760

CHICAGO:
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-7640

SAN FRANCISCO:
Russ Bldg.
San Francisco, Cal.
YUkon 2-9760

DALLAS:
211 North Ervay Bldg.
Dallas, Texas
Riverside 7-2417

ST. LOUIS:
Syndicate Trust Bldg.
915 Olive St.
St. Louis, Missouri
CEntral 1-6055

LOS ANGELES:
Taft Building
1680 N. Vine St.
Hollywood, Cal.
Hollywood 4-7276

WPTF

Raleigh-Durham
the Nation's

28th

Radio Market has Greater FILLING STATION SALES than the 6th Metropolitan Market

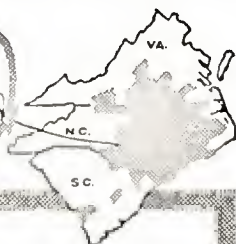


28th Radio Market - WPTF
\$233,368,000

28th Metropolitan Market
\$51,533,000

6th Metropolitan Market
\$196,008,000

NATION'S
28th RADIO
MARKET
NIELSEN #2



WPTF

50,000 WATTS 680 KC

NBC Affiliate for Raleigh-Durham
and Eastern North Carolina

R. H. Mason, General Manager
Gus Youngsteadt, Sales Manager

PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

Timebuyers at work

Pauline Mann, the Zlowe Co., Inc., New York, feels that budget restrictions is the major problem when buying for air media advertisers today, especially in tv. "Only a handful of advertisers can afford the luxury of saturation frequency schedules with broad coverage," Pauline says. "Even these advertisers are becoming more prudent in today's highly competitive market. Most must make every dollar count, and their agencies must often decide between this broad coverage and frequency of impressions. Ideally, the campaign should provide both, and by careful study of the client's marketing aims the agency can determine where more emphasis is needed as well as accomplish the best balance between the two within the budget." Pauline feels that in selling a new product, frequency is the first consideration. Her experience has been that repeated impressions in a smaller market have been more productive. "The advertiser shouldn't bite off more than he can chew, and by concentrating his campaign he can often get good initial brand identification. Once this is achieved he can expand economically and in terms of his marketing objectives."



Marion Vaughn, Jimmy Fritz & Associates, Los Angeles, feels that radio today offers the advertiser several advantages over tv. "Listening habits are important and I like to buy radio announcements on a fixed schedule whenever I can," Marion says. "There's a certain amount of stability in radio that you are less likely to find in television. I think that tv viewers are more program-minded, and are apt to twist the dials frequently. Also, the buyer must be wary about scheduling announcements opposite top-rated shows." Marion considers ratings and, to a point, the station's own surveys in buying schedules, preferring the station's record of past performance for the advertiser. In buying a new market, she likes to schedule a block of announcements on a "test" station and, as far as possible, check the results before expanding the campaign. "Radio gives the advertiser advantages here, too," Marion says. "We have more latitude in schedule experimentation, and costs can be kept at a minimum during the test without stubbing your toe."



FIRST IN MERCHANDISING

in Richmond & Petersburg

1. COMMUNITY CLUB AWARDS

Thousands of clubwomen compete for big cash prizes by saving proof-of-purchase of your product.

2. IN-STORE FOOD DISPLAYS

Drop, end-of-aisle and shelf extender displays.

3. IN-STORE DRUG DISPLAYS

Special WXEX-TV drug rack featuring your product in key drug stores throughout the area.

4. GROCERY BAR PROMOTIONS

In-store food demonstrations, sampling, couponing.

5. STORE WINDOW DISPLAYS

Colorful WXEX-TV streamers featuring your product.

6. PERSONAL FOLLOW-UPS

Regular calls on jobbers, wholesalers, retailers.

7. SPECIAL BULLETINS

Mailed regularly to retailers, chain store buyers.

8. REPORTS TO ADVERTISERS

Give a complete picture of own and competitors' stock, sales and displays at retail level.

9. PROMOTIONAL TV SPOTS

Telecast at frequent intervals to keep your sales message fresh in customer's mind at all times.

10. NEWSPAPER ADS

Appearing in leading Richmond newspapers.

WXEX-TV

Tom Tinsley, President

NBC-TV BASIC

Irvin Abeloff, Vice Pres.

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington

Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, New Orleans;

Daren F. McGavren Co. in Chicago, Boston, Detroit and on West Coast

AGAIN Right on top in FRESNO



All
7 days
a week
from noon
until sign off
KJEO-TV,
Channel 47,
Fresno, leads
in more quarter
hour segments
than either of the
other two Fresno
stations. Source:
Current Nielsen.

KJEO—Channel 47, No. 1
for the money, No. 1 for the
Central California audience.



F R E S N O

J. E. O'Neill—President

Joe Drilling—Vice President
and General Manager

W. O. Edholm—Commercial Manager
See your H-R representative **H-R**

Sponsor backstage

Jack Paar—tv's super-salesman

The power of television, and of one television personality in particular, is being demonstrated anew and rather vividly these days in the Sunday book sections of metropolitan newspapers. The *New York Times'* list of best selling non-fiction books on Sunday (17 May) shows at least four volumes whose place on the chart must be attributed to video. And possibly a fifth.



Alexander King's "Mine Enemy Grows Older" is still in the No. 1 position, and showing no signs of abating. The No. 5 best selling book is Pat Boone's "Twixt Twelve and Twenty." The No. 7 slot is held by zany Jack Douglas's "My Brother Was an Only Child." Coming up fast on most lists is Cliff Arquette's "Charlie Weaver" book, "Letters from Mama." And busting in at the No. 14 position is Vance Packard's "The Status Seekers."

Young Mr. Boone's tone, of course, has been amply discussed on his own and any number of other tv shows. Packard has spent the last two weeks guesting on just about every program he could find, with special emphasis on the recent Hugh Downs-fronted Jack Paar stanza. And Paar, himself, has virtually single-handedly lifted the tomes of his writer, Douglas, and his favorite comic, Arquette to hit-dom. He also took a book which was making no sales noise to speak of out of the quiet class, and shoved it clear up to the top spot in sales. That, of course, would be garrulous Alexander King's "Mine Enemy Grows Older."

A plug for everyone but himself

Paar found King a colorful interviewee, who could eat up large chunks of Jack's nightly tilt with the clock. King had an irreverent attitude toward almost everybody and everything, and Jack found him practically a self-starter. The fact that you could hardly stop King, once he got started, also was all to the good. Over a period of weeks he made some mildly shocking observations, or, at the very least, described some innocuous situations in flamboyantly shocking phrases. Jack had him back a number of times, and each time he plugged the King book. And surely and steadily the book began to move out of the stores. It headed straight into the No. 7 spot, and has been there for many a month.

Paar's sales potential has been amply proved, of course, on any number of other occasions, and in connection with any number of other performers. Phil Ford and Mimi Hines, for example, are one of the hottest night club attractions in the country, largely on the basis of Paar's showcasing of their talents. Betty Johnson is one of the most successful of the girl singer's extant, substantially because she is an irregular regular on the Paar show. Genevieve's fantastic success in many fields, other than tv, is of course widely known and Paar's part in creating her stardom is universally recognized. José



...keeping up
with the
Joneses

And the Browns and the Kellys too. Seems more New Yorkers all the time are keeping night-owl hours, judging by the record ratings *The Late Show's* been getting recently. Its average audience this season—722,000 well-to-do *families* nightly—is greater than in any comparable period during its eight-year history. *The Late Show* keeps 'em up . . . as it keeps on presenting more of the finest motion picture entertainment in all television, from Hollywood's top studios.

With whopping audiences every night, no wonder *The Late Show* is completely sold out across the board. But a long list of sales-wise advertisers will tell you it's worth waiting for. Meantime, let your WCBS-TV or CBS Television Spot Sales representative find another profitable perch for you on the top television station in the top television market. Source: Nielsen, Nov.'58 thru Mar.'59

WHEELING 37TH TV MARKET

* Television Magazine 8/1/58

**One Station Sells Big
Booming Ohio Valley**

NO. 12 IN A SERIES:

ALLOYS



Vital companion to the rich Ohio Valley's steel, aluminum and chemical industries is the Powhatan plant of the Ohio Ferro-Alloys Corporation located at Powhatan Point, Ohio, which produces essential silicon metal and high grade silicon alloys used by this trio of industries. This \$4 million plant consumes an amazing 240 million kilowatts of locally produced electrical energy annually.

Important also to those who have things for sale is the \$1 million annual payroll of this Ohio Ferro-Alloys Powhatan plant. This is just one more reason why the WTRF-TV area is a super market for alert advertisers . . . a 39-county market where 2 million people have a spendable income of \$2½ billion annually.

For complete merchandising service and availabilities, call Bob Ferguson, VP and General Mgr., at Ckdar 2-7777.

National Rep., George P. Hollingsbery Company



Sponsor backstage *continued*

Melis's long playing records sell extremely well, not only because of José's basic talents, but because of Paar's plugging.

Parenthetically, it is interesting to note that while Paar will plug the work of any person in whom he believes with complete abandon, he is very reluctant to plug his own off-tv efforts at all. He made a record for RCA Victor some time back, of a couple of songs called "Fanny What You Learn From Women" and "Blue Wiggle," and I believe the tunes were played on his show just once, excepting the night he recorded them on the program.

His power as a program personality is difficult to understand, with nothing more than watching Jack himself work night after night. His handling of the entire show, including whatever plugging he is doing, seems so relaxed, off-handed and natural that it is incredible that it should have such strong impact on the viewer. Only when one catches Jack's substitutes, during the periods he is on vacation, does one begin to understand the full measure of his artistry.

I have caught them all, I believe, Jonathan Winters, Joey Bishop, Johnny Carson, Hugh Downs and the numerous others who have pinch hit for Jack in his several absences. All of them have considerable talent of one kind or another, but none of them have that meanly, seemingly effortless knack for getting the maximum show values out of the people they're interviewing. Not a single one of them displayed the casual, but incredibly effective capacity to give the sprawling one-hour-and-45-minute show the solid pace which Paar gives it night after night. He is truly one of video's most fantastically able personalities, that rare combination of super-performer and super-salesman. Which, of course, is why the show has a SRO list of advertisers.

What he achieved for the perpetual month-motion Mr. King was, of course, slightly ironic. King has his own show on WNTA-TV, New York opposite Paar himself, and is doing quite well. King's show, incidentally, is one of those being tape-syndicated by the aggressive National Telefilm Associates (parent company, which owns WNTA-TV and KMSP-TV, Minneapolis).

Will the local stations succeed?

The whole business of local stations producing shows for their own use, and then syndicating them to other stations around the country is, of course, one of the more interesting developments brought into being by the introduction of video tape. A number of stations around the country (among them Westinghouse Broadcasting, KTTV-TV and KTLA-TV, KCOP-TV and KHJ-TV in Los Angeles) are going into the business of producing their own live shows and selling them to other stations, either through distributing and sales staffs of their own, or through regular tv film distributors.

So far the activity is rather limited. To begin with not too many stations in any but the largest markets are equipped with video tape machines, and secondly the cost of the raw tape itself is rather high. However some outstanding sales executives from the telefilm business (such as Mickey Sillerman, formerly with TPA, and now with NTA, and Al Goustin, ex-Ziv and now heading KTLA-TV's tape sales division) have started to pitch the few tape shows available. It will be an interesting development to watch, and one which may open up an important, new source of programming for local television advertisers.

KCMC-TV *more dominant*



ARB—April, 1959 Metro Area

SHARE OF AUDIENCE

TOTAL—

KCMC-TV ..	73.1%
Station B	15.0%
Station C	12.1%

NIGHTTIME DAILY—

KCMC-TV	72.7%
---------	-------

WEEKDAY MORNING—

KCMC-TV	66.7%
---------------	-------

WEEKDAY AFTERNOON—

KCMC-TV ..	73.8%
------------	-------

SATURDAY DAYTIME—

KCMC-TV	74.8%
---------------	-------

SUNDAY DAYTIME—

KCMC-TV	87.0%
---------------	-------

TYPICAL SHOW RATINGS

KCMC-TV NIGHTTIME

Gunsake	67.3
Millionaire	55.9
Red Skelton	58.0
I've Got A Secret	53.7
Rifleman	55.7
Have Gun Will Travel	66.5
To Tell The Truth	52.1
Rawhide	56.6
Trackdown	52.9
Wanted Dead Or Alive	54.1

KCMC-TV DAYTIME

I Love Lucy (10 A.M.)	17.9
Edge of Night	25.1
Medic (11:30 A.M.)	12.0
American Bandstand	20.6
Verdict Is Yours	16.2
Captain Kangaroo	11.2
As The World Turns	23.4
Grand Ole Opry (7 A.M.)	10.8
News (6 P.M.)	36.5

RATINGS OF OTHER STATIONS

Bob Hope	8.2
Dinah Shore	6.7
77 Sunset Strip	2.5
This Is Your Life	6.1
Cimarron City	2.0
Zorro	4.1
Real McCoys	1.6
Steve Allen	6.8
Restless Gun	7.3
Cheyenne	7.7

THAN EVER BEFORE!

42.6

AVERAGE NIGHTTIME HALF-HOUR RATING

(Sunday thru Saturday: 6:30 to 10 PM)



*dominate the 4-state corner
OF THE SOUTHWEST WITH*

KCMC-TV

CBS

ABC

TEXARKANA, Texas-Arkansas

Maximum Power Channel 6

WALTER M. WINDSOR, General Manager

Represented Nationally By Venard, Rintoul & McCannell, Inc.
Clyde Melville Co.—Southwest James S. Ayers Co.—Southeast




29-County Nielsen Coverage

County figures indicate percent of television homes which view KCMC-TV once or more WEEKLY.

**SALES
RINGDINGER!
MISS FRANCES**



ALREADY SNAPPED UP IN



NEW YORK
LOS ANGELES
CHICAGO
DETROIT
PITTSBURGH
MINNEAPOLIS
DALLAS—FT. WORTH
NEW ORLEANS
SAN ANTONIO
MEMPHIS
OKLAHOMA CITY
FT. WAYNE
DES MOINES
TULSA
SOUTH BEND
CEDAR RAPIDS
SAGINAW—BAY CITY
...AND MANY MORE

DING DONG SCHOOL

FIRST RUN • BRAND-NEW



MANY MAJOR MARKETS STILL AVAILABLE
WIRE OR PHONE TODAY...

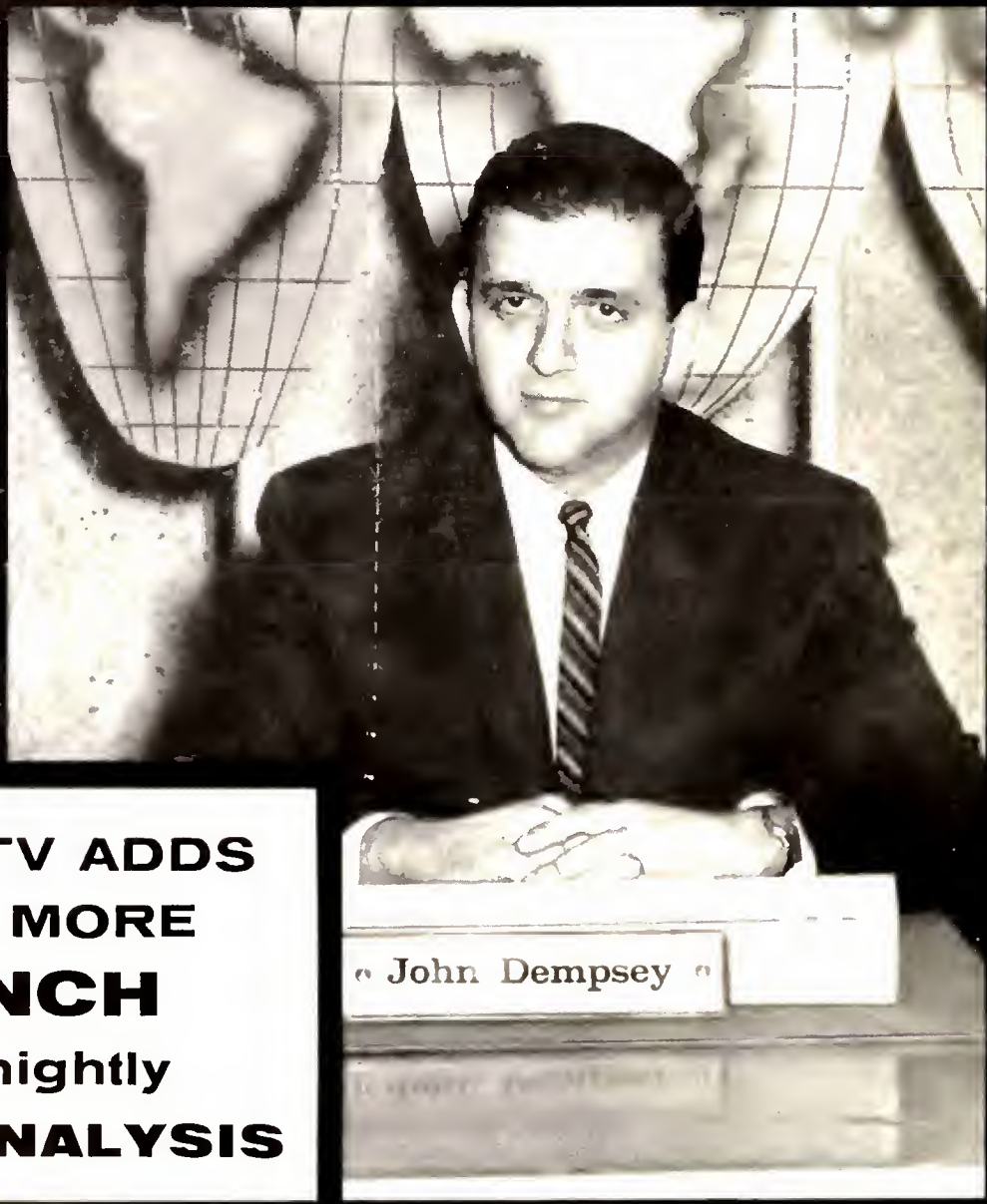
ARROW PRODUCTIONS

A DIVISION OF

INDEPENDENT TELEVISION CORPORATION

488 MADISON AVENUE • NEW YORK 22 • PLaza 5-2100

DETROIT LOOKS TO channel 2 for NEWS



**WJBK-TV ADDS
EVEN MORE
PUNCH
with nightly
NEWS ANALYSIS**

With the addition of political science authority Dr. John Dempsey to WJBK-TV's award winning news staff, Detroit's leadership station solidifies its position as the news channel in America's fifth market.

This 6:40-6:45 PM program feature is designed to give viewers a broader, more comprehensive background for interpreting the national and international news of the day.

WJBK-TV now has two Videotape machines at your service and is still the only Detroit station with Videotape facilities.

Represented by the Katz Agency

"Famous on the local scene"

WJBK-TV

CHANNEL **2** DETROIT

100,000 Watts • CBS Affiliate • 1057-foot tower
N.Y. Sales Office: 623 Madison Ave., N.Y. 22 • PLaza 1-3940

Storer Television



WJBK-TV Detroit WITI-TV Milwaukee WAGA-TV Atlanta WSPD-TV Toledo WJW-TV Cleveland

SPONSOR-SCOPE

30 MAY 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

The promotion this week of James T. Aubrey to executive v.p. of CBS TV is just the forerunner to a wholesale retirement of top executives from the Columbia organization this year.

Among those in the upper echelons due to call it a career are H. Leslie Atlask, head of CBS' Chicago and Midwest operations for 30 years, and Lawrence W. Lowman, v.p. in charge of operations, who came in shortly after his college mate William Paley took over the radio network.

Recognized throughout its history as about the most secure place for a career man in the broadcast field, CBS now is bound to experience marked emotional twinges. Aubrey's ascent has provided the first.

Predictions are that this will happen before CBS' organizational structure gets back on an even keel: (1) Paley will retire as chairman of CBS, Inc., moving along to a governmental appointment if an attractive one opens; (2) Frank Stanton might take over the chairmanship for a while; (3) Edmund Pugh, v.p. in charge of finance, who had been with Coca-Cola, will become president of CBS, Inc., if the spot doesn't first go to Lou Cowan; and (4) Aubrey will take over as president of CBS TV.

It will be the first major change in the upper-crust in all these years. It's obvious that the decks are being cleared for the second generation to take over.

Meantime Hubbell Robinson, Jr., CBS TV executive v.p. in charge of programs, is leaving to set up his own organization to produce the Ford one-hour shows which start on NBC TV (Tuesday, 10 p.m.) in the fall.

Robinson had been No. 1 programing man at CBS for over 10 years.

Sellers of spot radio would do well to keep their eyes on JWT:

The agency is in process of fashioning in behalf of Ford the most sweeping spot campaign to have come out of Detroit since the '30s when Chevrolet sponsored musical c.t.s all over the board.

The Ford campaign in its scope will be reminiscent of the strategy the company used in bringing into CBS Radio a couple seasons ago.

The nucleus of the plan, which may involve as much as \$3.75 million, was taken, incidentally, from a presentation made by a rep.

Under the two-platoon spot buying system which Compton put into effect this week, Graham Hay becomes No. 1 man on spot and initiation of the experiment.

As now set up, the media department will have two sets of timebuyers. One set will be individually identified with specific brands. When a brand buyer has a campaign set to go, Platoon No. 2—consisting of timebuyers—moves in to do the actual buying. The brand buyer, who will work closely with the account people, will police the spots, and—where possible—work out improvements.

A change in procedure for reps under the new system: They are required to submit all their availabilities by mail. Each will first get a list of all the markets that are being bought, with those in which he has stations marked off.

(For background on the change see 28 March SPONSOR-SCOPE.)

A step which should prove of major significance to spot this fall: the Detroit big three this week decided on the agencies for their economy cars.

The assignments: General Motors' Convair line to Campbell-Ewald, Chrysler's Valiant group to BBDO (which also has DeSoto) and Ford's Falcon to J. Walter Thompson.

Expenditures for the initial economy-car sweepstakes in advertising are expected to run, collectively, over the \$50-million-mark.

Reps are puzzling over the fact there hasn't been much action so far from the sunburn lotions and creams.

Revlon's Sunbath goes into tv and radio early in June. But the buys will be limited to salt-water markets (on the premise that 90% of sunburn lotion is sold around salt water).

Incidentally, 75-80% of the sun lotion's national market is split up among Sea 'n' Ski, Coppertone, High Noon, and Sunbath.

Colgate still ranks No. 1 in the dentifrice, hair shampoo, and shaving cream fields. The shares of market for each of these major tv/radio groups:

Dentifrices: Colgate, 34.5%; Gleem (P&G), 19%; Ipana, 11%; Pepsodent, 10%; Crest (P&G), 6%; Stripe (Lever) 5%.

Shampoos: Lustre Cream (Colgate), 16%; Breck, 12%; Halo (Colgate), 11%; Drene (P&G), 8%; Prell (P&G), 10%.

Shaving creams (only two stand out): Palmolive Rapid Shave, 16%; Rise (Carter), 12%.

There's a school of media buyers that thinks that the preemptible system—touted for its flexibility—in spot tv can work to the stations' disadvantage in the long run.

The heart of their viewpoint: It encourages the advertiser to buy in the cheap—est way and trade himself down instead of up.

As a media director for one of the giant Park Avenue advertisers put it: "A ratecard loaded with preemptible devices can be compared to a ladder that's located in a hole and can take you only one way—downward."

(For recent development in preemptible selling see 23 May SPONSOR-SCOPE and controversial appraisal, article in 6 June SPONSOR.)

Latest thorn in the side of reps: The trend among toy brokers, particularly in the off-selling-season, to get the tv money of toy manufacturers into their own hands.

According to rep information, these brokers are able to realize a substantial profit by buying chunks of time at local discounts and billing the participating manufacturers at higher rates.

Eastern agencies with toy accounts also are unhappy.

What worries reps most is that once a toy broker gets a taste of making a profit out of time, he'll fight to snag the budget for his market even for the Christmas push.

Reports TvB: The number of toy and game tv advertisers has zoomed the past two years.

The total jumped from 64 in 1957 to 121 in 1958. Mattel, Remco, and Colorforms are among those using tv on a year-round basis.

Chrysler was talking this week to CBS TV about sponsoring part of the Doug Edwards news strip this fall.

A factor that may have to be ironed out in setting up this deal: Ford dealers sponsor a news strip in the preceding quarter-hour locally on some CBS stations.

Look for Revlon to run into a policy snag with the tv networks in the event it tries to include Schick in its corporate buys for the fall.

The objection likely to be raised: Revlon's ownership of 20% of Schick stock does not constitute voting control; and it's a policy of the networks not to admit into a corporate buy products that are not controlled by the principal.

The Schick account is located presently at Benton & Bowles.

In its drive to build teenage and young adult interest in bowling, American Machine & Foundry has recruited Dick Clark for six participations in his American Bandstand during the summer plus a 28 June special on the same ABC TV.

Part of the merchandising for the series: a Dick Clark Bowling Book. The theme: Bowling is Cool Fun.

At least one NBC TV nighttime hourly show this fall will be sold on the basis of one-minute announcements, namely, Whodunit (Saturday 9:30).

On the ABC TV lineup these nighttimers will be available for minute buys: Sugarfoot, Bronco, and Cheyenne.

In the case of CBS TV, the equivalent of minute buys can be had on Destination Space, The Lineup, Rawhide, and Perry Mason (on alternate weeks).

Note: Reps are wondering how much these small-unit sponsorships—and others expected to be added—will siphon off money that otherwise would have gone to spot.

A big segment of Omnibus viewers apparently makes a good market for air business and pleasure trips, according to a special Trendex study for NBC TV.

A sample section of viewers was asked how often they viewed Omnibus; the answer came out 33% frequently, 27% occasionally, 18% seldom, and the rest never.

In terms of per 100 homes the number of those who'd taken flights the past 12 months the count was 139 for the frequent viewers, 119 for the occasional viewers, and 69 for the seldom and never viewers.

Note: This quality market factor accounts in a large measure for the comparatively frequent use the airlines make of fm.

Several periods are yet to be programed, but at this stage it looks as if the breakdown of regularly-scheduled nighttime tv network shows this fall will be pretty much the same as the year before.

Westerns and situation comedies will drop off slightly, but you can expect action type fare to dominate the evening by consuming at least 50% of the time.

Here's a breakdown of the coming schedule by types:

SHOW TYPE	NO. SHOWS	TOTAL HRS. PER WEEK	% TOTAL HRS.
Westerns	22	14	22.5%
Adventure	11	8	12.9
Mystery-Crime	12	8½	13.7
Situation Comedy	15	7½	12.1
Anthology Drama	11	7½	12.1
Comedy Variety	7	4½	7.3
Musie Variety	6	4	6.5
Aud. Participation	3	4	6.5
Sports	2	2	3.2
Musie	1	1	1.6
Documetary	1	½	.8
Interview	1	½	.8
Total	97	62	100.0%

Love-Pat Compact (Revlon) is moving into spot tv for the next two months. It will be saturation in 15 top markets. **LaRoche** is the agency.

Puriton, an air purifier for hay fever victims, is testing tv spots in about 12 markets via **Maxwell Sackheim**.

If the tests turn out O.K., the campaign will be intensified in the same markets during July and August.

BBDO is off on a new exploration tack: daytime tv, especially network.

Bill Hoffman, who three years ago was given a similar assignment in radio, has undertaken a thorough analysis and appraisal of daytime tv. One aim is to find out how clients on the BBDO list who have never used tv can be beneficially inducted into the daytime end.

The project will include: (1) scouting all types of opportunities; (2) determining discount advantages in daytime for clients already on nighttime schedules; (3) plotting out how the users of specials—of which BBDO has loads—can get the right frequency impact by bridging the specials with daytime tv campaigns.

Hoffman will continue his network radio activities.

John F. Box, Jr., executive v.p. of the **Balaban** stations, made some timely comments on timebuyer use of ratings at the second annual radio programing seminar and disc jockey convention in St. Louis this week.

Concerning the value and importance of ratings, **Box** posed these reservations:

1) The picture of an entire market can be distorted when the rating index is two or three months late (particularly following a station promotion which "buys" audience).

2) Advertisers and agencies should understand the nature of the radio medium better so as to realize the inadequacy of any one survey or buying formula. In other words, they should scan all research, also be conversant with the programing character.

3) Equally important is proof of sales effectiveness, since in the final analysis the advertising dollars are being spent to make sales.

Pertinent observation by an agencyman who this week completed an extensive tour of local markets:

Timebuyer preoccupation with ratings is blinding national spot advertisers to the more exciting locally-created programs.

This media executive told SPONSOR-SCOPE: Stations have got into the habit of holding their better homegrown shows for local sponsors rather than try to sell them through their reps. Whereas the average timebuyer is influenced by numbers solely, a local advertiser can be induced to buy on the basis of the station's craftsmanship. And if the program appeals to him, he'll stick with it for a long time.

Gerber will pinpoint part of its sales efforts at the advanced-age group as soon as it decides on what kind of a label it can stick on its jars—at least one without the baby picture.

What inspired the repackaging: Sales had been rising faster than expected, evidently due to the fact that oldsters are fond of the infant fare. So **Gerber** has concluded it would be a good idea to design a whole new line for senior citizens.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 50; News and Idea Wrap-Up, page 62; Washington Week, page 53; SPONSOR Heats, page 56; Tv and Radio Newsmakers, page 70; and Film-Scope, page 54.



REACH FOR THE TELEPHONE

and share the news

"Must tell Betty about Dinah Shore."

"Wonder how Sue likes her new antenna?"

"Aunt Mary would love Wagon Train."

"The Smiths must think we've forgotten Groucho."

"I should ask Frances about 'Price is Right.'"

There's so much to tell — so much news to share about KPRC-TV. And something new everyday.

So, reach for the telephone for those pleasant daily visits. Best way there is to keep in touch with friends and family, and quickest way there is to tell them about what you see advertised on KPRC-TV.

"COURTESY OF
ELL TELEPHONE SYSTEM"

KPRC-TV • HOUSTON, TEXAS

Edward Petry & Co., National Representatives



stark searing drama
in a police station

AS IT WAS
NEVER SHOWN
BEFORE!

Police Station

39 boldly filmed
episodes...available
for first run
syndication

True, searing stories of people
from every walk of life... suddenly
and shockingly caught in the glaring
spotlight of POLICE STATION. Viewers
see for the first time the grim
reality of the last stop for the
criminal. POLICE STATION reveals
the desperation of men and women
caught in crime. They meet at crime's
inevitable cross-road POLICE STATION.
A Sandy Howard Production.

OFFICIAL FILMS, INC.



F

25 West 45th Street
New York 36, N. Y.
Phone 7-8100



STANDARD ADVERTISING REGISTER
VOLUME 44 APRIL 1959

AGENCY LIST

Jan.
1959

No. 126

ESTEEMED FOR DEPENDABILITY

*ask anyone
in advertising*

NATIONAL REGISTER PUBLISHING CO., Inc.

147 West 42nd Street, New York 36, N. Y.
333 North Michigan Avenue, Chicago 1, Ill.
2700 West 3rd Street, Los Angeles 57, Cal.

49th and
Madison

Clever . . . these Chingse

I note with some interest your article on page 32 titled "Spot tv puts 3.5 million whirleys in orbit." This article appeared in the 9 May issue.

John Hyatt is credited as the inventor of this toy.

This is one of the oldest Chinese juggler tricks in their repertoire as anyone who has ever tread a board or viewed such an act knows. It has also been picked up by the juggling acts the world over and undoubtedly dates back more years than are currently credited to the existence of the advertising business.

I commend Mr. Hyatt on his ingenuity in putting a juggler's trick into the hands of the teenage and moppet public for profit.

Being a show business graduate I should have thought of it first.

Pede Worth
program director, KCBS
San Francisco

One card

RE: One rate card situation.—"We thought it couldn't be done" . . . But KGNC Radio, Amarillo—(Texas that is the land of two or three or more cards per station)—is on one card for local, regional and national business. The card became effective May 1, 1959; it's simplified and workable.

John Banasik
merchandising promotion
KGNC, Amarillo

SPONSOR 'fan'

I am not trying to make you feel good by saying that I read practically every single word in your magazine but I must confess that I do.

We are just a small 1,000 watt daytime operation here in the central part of the state. I look forward to each issue of your magazine. As a matter of fact we very frequently clip your material and use it in making

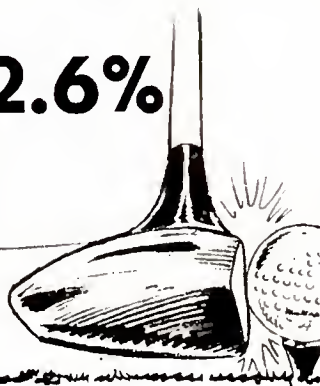


Inside Eastern Iowa tv.

(WMT-TV, represented nationally by The Katz Agency, covers over half of the tv families in Iowa, dominates Cedar Rapids, Waterloo and Dubuque, three of Iowa's six largest cities.)

IMPACT!

52.6%



**SHARE OF AUDIENCE
IN A COMPETITIVE,
3-STATION MARKET ***

For the fifth consecutive ARB (+February 1959), KROD-TV has captured an overwhelming share of audience in El Paso — Texas' fifth market.



KROD-TV

CBS Television Network • El Paso, Texas • Channel 4
Dorance D. Rodenick, Pres., Val Lawrence, V. Pres. and Gen. Mgr.
REPRESENTED NATIONALLY BY THE BRANHAM COMPANY

presentations and I feel they often actually help us to make the sale. Your material is not just a digest of information but you give details which in turn gives the answers to many selling problems. Your magazine is just about the most important selling tool I can find.

Keep up your factual reporting and keep up the material you run on radio. We can sure use it. May I just say that I am a "fan" of SPONSOR.

Joe Milsop
sta. mgr., WCPA
Clearfield, Pa.

Sponsor backstage

Joe Csida in his column of 2 May reports on the Norman, Craig & Kummel noble effort to devalue Westerns, et al. by using a Nielsen x Trendex index to arrive at a sponsor-recall rating. . . . The implication of the study is that relaxed shows promote recall.

Ordinarily I would not involve myself in any discussions of agency research. But this attempt to establish a new criterion for selecting tv shows appears to involve an implicit fallacy that hasn't been pointed out:

Joe Csida might also have observed that 9 out of 10 of these top 10 are programs appealing far more heavily to women than to men. And the 10th just barely gets a higher appeal rating among males.

This NCK criterion, in short, is picking out shows that reach a lot of women. And here is the significance of that fact. Entertainment appeals more sharply to women than to men, far more so, whether it's the newspaper sections, Time magazine departments, or tv. This interest and concern among women about all phases of entertainment appears also to include greater attention as well to a program's sponsor.

So the main reason these shows rate high on the NCK criterion is that far more than most ad men realize they are *women's* shows.

Because of my own tastes in tv, I would love to see someone prove that Westerns, Private Eye shows and that ilk, don't do a job for sponsors. But as a research man, I must assert that the NCK data do not prove it. We'll have to keep trying.

Martin Samit, dir.
Consumer Behavior Labs,
New York

WLIB

THANKS

Mahalia Jackson

AND

ALL THOSE WHOSE
ARTISTRY THRILLED

THE

LARGEST AUDIENCE

EVER TO GATHER

UNDER

ONE ROOF

AT A

GOSPEL AND

SPIRITUAL

MUSIC PROGRAM



MADISON SQUARE GARDEN

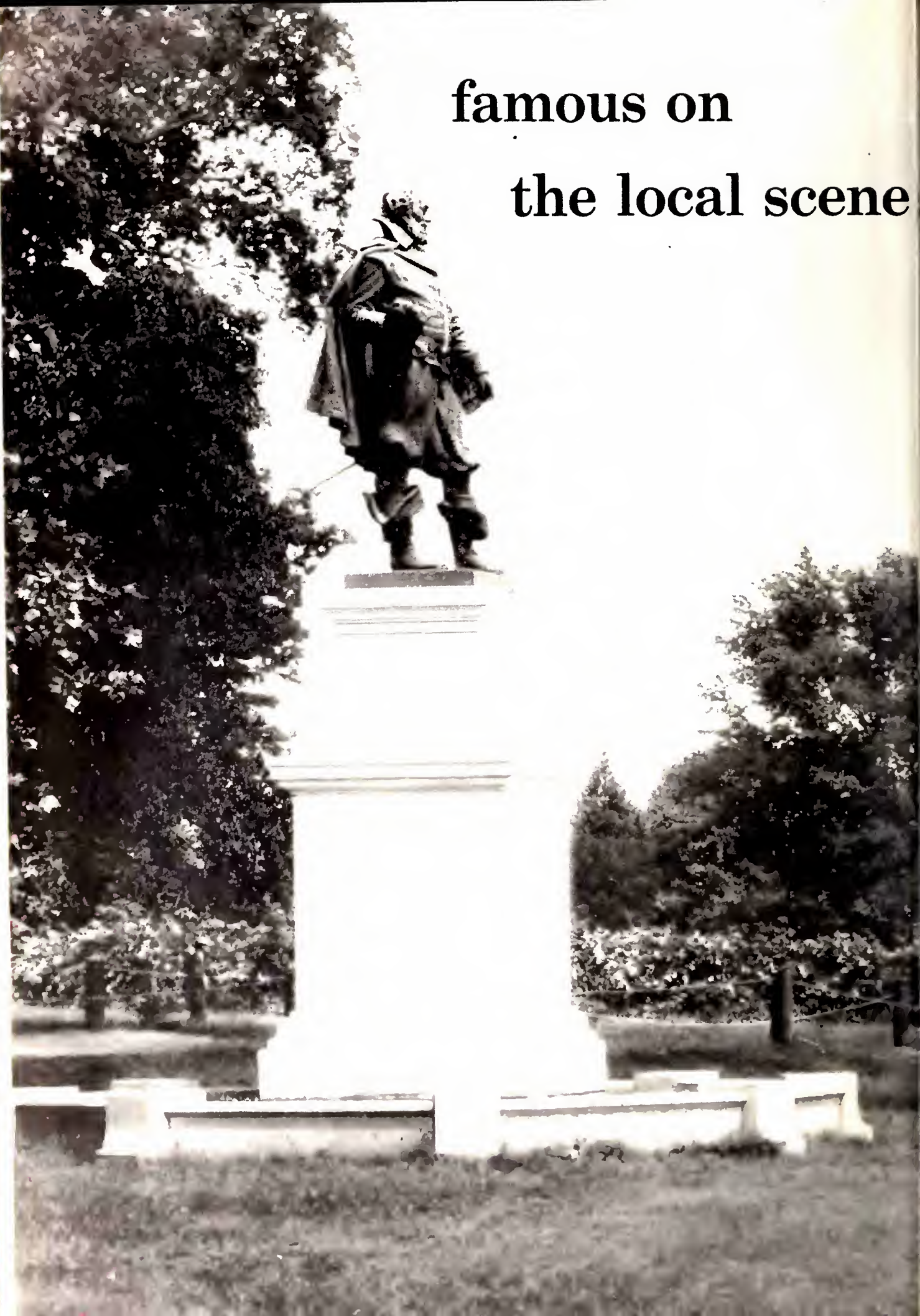
MAY 24, 1959



WLIB

2090 SEVENTH AVE., N. Y. C. 27

famous on
the local scene



yet known throughout the nation

Jamestown, Virginia, founded in May, 1607, under the leadership of Captain John Smith, is recognized as the birthplace of America and stands as a symbol of the courage and integrity of its settlers . . . Similarly, Storer has become nationally recognized through vigilance in broadcasting integrity. This national recognition was achieved because of the consistent success of Storer advertisers in the local communities.



Storer Broadcasting Company

National Sales Office: 625 Madison Ave., N.Y. 22, PLaza 1-3940 • 230 N. Michigan Ave., Chicago, FRanklin 2-6496

WGBS
Miami

WWVA
Wheeling

WIBG
Philadelphia

WSPD
Toledo

WJW
Cleveland

WJBK
Detroit

WAGA-TV
Atlanta

WSPD-TV
Toledo

WJW-TV
Cleveland

WJBK-TV
Detroit

WITI-TV
Milwaukee



BEST SHOT OF THE YEAR



IN USE 18 JULY

AD DEADLINE 22 JUNE



ROCKIN' in Corbin, Ky. Here's how teens go for WCIT Hi-Fi Club

COKE:

THE MOST EXCITING RADIO BUY OF THE YEAR

NOW IT CAN BE TOLD: 325 STATIONS NOW PROGRAM COCA-COLA'S HI-FI CLUB AND 1 MILLION KIDS HAVE JOINED UP

This week, the wraps are off just about the most exciting thing to hit radio in a long time. Caught up in the excitement are admen, school teachers, radio station operators, disk jockeys, local merchants, Coca-Cola bottlers, competitors of Coca-Cola bottlers and about one million teen-agers in 17 states.

Cause of the excitement: the Hi-Fi Club, sponsored on some 325 radio stations by local bottlers of Coca-Cola and custom-tailored to fit the rather discriminating entertainment tastes of that mammoth—though shudderingly young (under 20)—popu-

lation segment which plays a major role in helping Coca-Cola sell 23,213,819,901 bottles of Coke a year.

Without any national publicity (but plenty at the local level), the Hi-Fi Club has been on the air since January, has spread like a brush fire. At the time it began in a handful of scattered markets, the most optimistic hopes of both Coca-Cola and the McCann-Erickson agency was that about 100 bottlers in 100 markets would underwrite the idea. In two months the Hi-Fi Club was on 200 stations in as many cities;



The Theme Music for "C...-C..."
arrangement: 1 - 1991

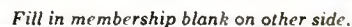
(FIDE UNDER 12K)

That's the familiar song that
means it's time to reach for
refreshing bottle of Coca-Cola
and enjoy another meeting of
the Hi-Fi Club!

(T. FINCH)



It would be impossible to estimate exactly what this idea is bringing into





PROMOTIONS GALORE: Everything from bottle-talkers (1) to discounts on pizza pies go into the Hi-Fi campaign, have helped club memberships in some markets to reach 90% of teen population. Above, one example of how merchants cooperate on tie-ins with d.j.'s, stations, Coca-Cola bottlers. This window is a Phoenix store turned over to KPHO Club.

HI-FI HQ: In New York, club plans are threshed out by (l to r) Woody Kern, exec secretary; Maggie Glenn, Narwood Prdns.; George Kern, Mc-E radio tv a.e.; Mary Harris, Mc-E director of program services. Here are recorded Hi-Fi Club radio programs with top recording stars



the radio cash-box since each Coca-Cola bottler makes his own station buy in his own market. But some idea of its value to the medium is indicated by the fact that Hi-Fi Club shows run from as little as 15 minutes once or twice a week in some markets to as much as 18 hours of studio shows every week plus a remote on a *Hi-Fi Record Hop* one night a week.

Hi-Fi Club is based on a constantly-growing, top-quality recorded library tailored to fit any length of local radio show. Some of the name artists who so far have become part of this library are Pat Boone, Witch Miller, Rosemary Clooney, Eydie Gorme, Joni James, Genevieve, Andy Williams, The Platters, Fabian and Julius LaRosa. A typical recorded Hi-Fi program may include bands on the following: dance tune by Skitch Hen-

derson, interview with Jayne Meadows, a geographical quiz, an international pop tune recorded in Italy.

Commercial scripts (to be delivered by the d.j.'s who head the clubs in their cities) are as flexible as the programing. Copy ranges from 20 second announcements to minutes with musical c.t.'s of Coca-Cola jingle tunes in varying bands from short lead-ins to full minutes that can be played "under."

Stemming from these broadcasts are activities of the local clubs that range from Hi-Fi Club dances to fund-raising events for community services. At a Hi-Fi dance, for example, the chaperones are most often the school principal and his wife, the Coca-Cola bottler and his wife. Prizes for broadcast quizzes or games at social activities (often a remote broad-

cast) range from sweaters to cases of Coke, from record albums to sport socks. Membership in the Club usually entitles the teeners to such privileges as discounts on the drive-in movie, free hit recordings, free pizza pies. Local merchants join in the promotions, donate prizes, turn over store windows to promotion of the Hi-Fi Club.

Membership sign-up centers are most often in schools or local record shops, and enthusiasm of the school systems for this campaign is somewhat miraculous.

In fact school boards, service clubs, parent organizations, merchants have all made Hi-Fi Club a sort of "darling," all of which is certainly a tribute to the ingenuity of the people who thought up and who are carrying out the idea.

\$50 BILLION CHALLENGE TO

➤ Food, America's No. 1 retail business, can mean more dollars to air media if they pitch at the retail level

➤ Grocery expert Roy King tells what radio-tv must do for bigger share of more local, co-op funds, private labels

The radio-tv advertising industry has a long row to hoe if it hopes to reap a bigger share of the \$50 billion food business. And the hoe will have to bite deep, right down to the grass roots of retailing.

In a business where a chain may do a \$5 billion food sales volume (as A&P did last year) at a net profit of about only 1%, an advertising medium must prove its efficiency right at the point of sale.

"Air media have not yet made a

real impression on the retail food dealer, nor have they sufficiently impressed the chain managers," Leroy M. King, editor of *Food Topics*, supermarket trade journal, told SPONSOR in an exclusive interview.

King, who also is vice president and marketing director for both *Food Topics* and *Food Field Reporter* (a journal for grocery manufacturers) is a highly-voluble individual whose enthusiasm for the food business burns at fever pitch.

"Radio and television both need a solid public relations job done at the local level," King declared. "To really sell themselves to the food industry they need an appeal to the retail dealer that will strike into his consciousness of profit and efficient operation."

King is firmly convinced that air media has let the newspapers win by default at the local level. He is also convinced that, at the national level, radio and tv should be getting a much larger share of manufacturer dollars than the estimated \$285 million they presently receive. But even this must start at the local level.

"Advertising is something you cannot brag about at retail," King told admen last year at the 4A's annual meeting in Greenbrier. "Just remember that the store operator has between 5,000 and 6,000 items, most of which are nationally advertised. . . . (He) is only interested in handling and selling merchandise that has been pre-sold to his customers through the medium of national advertising. He expects you to advertise. . . . He absolutely demands that you advertise. Quit advertising and he will throw you out of the store. . . . But make the most of your national advertising by translating it into terms of local impact. 'What is in it for me?'—this language market operators all over the country understand."

King knows well how the retail operator feels, because he himself has been one. He built up his own supermarket into a \$1 million-a-year store. He is permanent consultant for a large Long Island food chain; has consulted with over 30 organizations including: National American Wholesale Grocers, U. S. Wholesale Grocers, Cooperative Food Distributors of America, Point-of-Purchase Institute, Iowa State Retail Grocers, New England Wholesale Grocers, Associated Grocers of Colorado, Michigan Food Dealers Assn., Canadian Wholesale Grocers, Toledo Food Distributors, Detroit Food Distributors, San Francisco Ad Club, and the I.A's. Each year he visits with thousands of food

"KING-SIZE" QUOTES ON FOOD

1 "Air media have not yet made a real impression on the retail food dealers, nor have they sufficiently impressed the chain store managers. Air media needs a local p.r. job."

2 "Advertising is something you cannot brag about at retail. The retailer has about 6,000 items most of which are nationally advertised. His question: 'What's in it for me?'"

3 "Instead of fighting co-op, advertisers and air media should fight for it. National brands wage war on private labels; their first-line weapon is co-op advertising."

4 "No amount of unrealistic thinking will make private brands disappear. Stores are 'image'-conscious today; private labels create images. Tv and radio can capitalize."

RADIO/TV

operators across the country, has received the Sylvania Award for his service to the industry.

Here are the five advertising areas where radio and tv should better their position, according to King: local, regional, co-op, private label and national. Which is another way of saying that air media faces a challenge in every area.

Here are King's suggestions to SPONSOR on how air media can meet this challenge, along with other SPONSOR-collected ammunition for the battle with print:

Co-op advertising: "Air media and agencies should stop fighting co-op, and join it instead," says King. "There are an astonishing number of manufacturer-dealer cooperative contracts that do not even include radio or television."

King sees no reason why air media should not be out fighting for co-op advertising dollars as are newspapers and other media. Not only would they find it extremely profitable, but they would be doing the product a big service by giving its national air campaign more impact and identity at the all-important local level. It's up to radio and tv, King says, to be the go-between for the manufacturer and the retailer.

Television Bureau of Advertising, at least, is aware of the importance of co-op advertising in tv. It has just issued its second annual "Manufacturer Co-op Plans and Dealer Aids," a breakdown of what manufacturers allow for co-op and where tv fits into the picture. Its section on "Food Products" lists 31 companies, 30 of which have some form of co-op allowances with their dealers. Most of these are allowances per case of product or a percentage of dollar purchase. Of these 30, seven have no material to tie into spot tv. The other 23 companies offer such material as slides, scripts, film commercials ranging from 20-seconds to minutes. Among these are such food manufacturers as American Kitchen Products, Green Giant, Blue Plate Foods, Ger-

(Please turn to page 17)

SUPER CHAINS IN SPOT TV

*Here is the television activity of the nation's top 10 food chains (plus a number of other large-volume groups using television on a multi-market basis) according to N. C. Rorabaugh.**

	METROPOLITAN MARKETS	STATIONS
A & P	39	45
SAFEWAY	32	45
KROGER	30	37
COLONIAL STORES	20	23
SUPER VALU	11	11
(IGA)	10	10
PIGGLY-WIGGLY	9	11
GRAND UNION	7	7
WINN-DIXIE	6	8
AMERICAN STORES	6	6
LOBLAW	5	7
RED OWL	5	6
FOOD FAIR	5	5
WEINGARTEN	4	4
NATIONAL TEA	4	4
FIRST NATIONAL	3	3
JEWEL TEA	2	2

*Rorabaugh's report on spot tv, 4th Quarter 1958. (Courtesy of T.V.I.)

WHERE IT COUNTS: This is the delta of all food advertising—point-of-sale. Market operators are offered about 16,000 promotions each year, choose those which bring them biggest profit



➤ Bob Banner, Garry Moore's producer, is typical of tv's bright young men: assured, vigorous, well-paid

➤ A 12-year tv veteran, he gets perspective by writing a musical, starting a production firm and lecturing



CALM DESPITE THE STORMS of tv is one of Bob Banner's biggest success secrets. He's an intellectual with subtle humor, an ability to bring out the most in performers, balance to adjust to the needs as well as the whims of such disparate types as agency folk, clients, performers and technicians

Bob Banner is a surprising exception to the showbiz axiom that the star-crazy public couldn't care less about those who manufacture some of the glow surrounding those stars.

The viewing public, largely because of tv columns, is currently lionizing this soft-spoken, non-flashy young Texan. Viewers speculate almost as much as traders about the effect on Dinah Shore's show since Robert James Banner, Jr., pulled up stakes in California last fall to take over as executive producer of the New York-based *Garry Moore Show*.

The producer has been dispensing limelight in some phase of show business for 18 of his 36 years and in tv, specifically, for the past 12. But while building personalities and programs—in such variety as *Garroway at Large*, *Omnibus*, *Fred Waring Show*—he's also enhanced his own stature and reputation personally and professionally.

Without flamboyance, suede shoes or press agentry, he's a standout among his tv production colleagues in:

- Getting maximum cooperation from the stars and the dozens of people who develop a tv show;
- Contributing creative production ideas and concepts which give depth and dimension to the tv picture and to tv itself;
- Upgrading program content to the highest common denominator of audience taste;
- Withstanding chaotic tv pressures;
- Maintaining perspective on himself and his work.

He's a philosopher and scholar who has hit tv paydirt and lots of it! His first tv job paid him about \$100 a week in addition to a teaching salary, and within a year (1949) he was making \$700 a week at the age of 26. Since then, his fees and ratings have zoomed. His earnings are estimated by one associate to be "well into the \$100,000 class" and his ratings are usually in the 20's with audiences of 3.5 million for a single show.

There's even more paydirt in the offing. Since returning East, Bob Banner has realized a long-time hope

of setting up his own company (Bob Banner & Associates) to experiment with a variety of tv techniques and to work independently and with less demands from any one source. He heads a staff of nine persons and expects to expand within the next few months. What's his official title? "I guess I'm the president," says Bob. The function—as creative and executive producer—is more significant to him than the title.

On the West Coast, for several years with the *Dinah Shore Show*. "I worked seven days a week. It was like walking into a vault and closing the door, because there was no time for my family (wife Alice, sons Baird, 9; Bobby, 7, and Chuckie, 4½), for friends and for just living.

"Tv is one-dimensional. It takes everything from you and gives very little back. It does very little to restore or refurbish your enthusiasm."

His new company—with its promise of diversification—was formed to refill the reservoir of inspiration and imagination. "A lot of tv people set up private companies to dodge taxes. I know. But *my* reason is to have more money available to plow back into creative tv development and into experimental work.

"You can get lost working on a single tv show, and lose awareness of everything else. This is much more of a problem in tv than in other media because of the demands of weekly shows. You use up ideas very fast, and you don't have either the time or the opportunity to replenish the reservoir."

That's why his way of avoiding tv obsolescence is to keep up "a constant search for new ideas and for new people, to keep abreast of all that's going on." To get more production perspective, he's working in various phases of tv but also moving into the medium of musical comedy for the stage.

His company is committed to CBS to produce four specials next season (he's done a lot of these in the past decade) as well as two pilot films (including all scripting and casting) in addition to the weekly *Garry Moore Show*.

Bob is a writer as well as a producer, and with his wife, is polishing the book of a musical comedy, "Apollo and Miss Agnes," which he hopes

(Please turn to page 45)



A ROVING MERCHANDISER for Texaco, which uses a lot of broadcast media, William R. (Bill) Dean flies some 100,000 miles annually as regional merchandising manager for Cunningham & Walsh agency in the Midwest. His job: to merchandise locally the national ad program. Mr. Dean has worked for several radio stations in Oklahoma as well as for Benton & Bowles, McC&K ad agencies

WHAT TEXACO LOOKS FOR IN RADIO STATION BUYS

Every radio station seeking more national sales should have a specific market plan which tells agency and advertiser exactly what they need to know, alleges William R. (Bill) Dean, regional merchandising manager for Cunningham & Walsh agency in the Midwest area. He backstops Texaco's national advertising in the field, working with radio stations, particularly, to get the most out of his client's ad dollar.

Mr. Dean recommends that stations set up a marketing blueprint which provides for the development of (1) a station image, (2) area marketing data and (3) a comprehensive, co-

sive sales plan geared to client profits.

A bedrock market plan, he says, will profit both the industry and individual stations. The plan "should point up why radio and a station meet the needs of the specific advertiser in a clear-cut appraisal of station services.

"The broadcast industry needs good, creative selling and merchandising, and clients and agencies should insist on solid, basic marketing information. I, for one, will spend all the time I can with men who have such a plan," he says. His suggested plan for this creative selling by stations appears below.

3 STEPS TO MORE RADIO SALES

DEVELOP STATION IMAGE. 1. Have strong personalities, and feature them as a newspaper does its columnists. 2. Standardize rates. Have programed rates to fit station and market. Stick with them. 3. Deliver strong local area service in news, sports, special events. 4. Take active part in community life.

DEVELOP AREA MARKET DATA. 1. Be flexible enough to apply data to any account, update info on each account's business in the market. 2. Know about advertising and promotions going on in client's field. 3. Have case histories which are sound, reliable sales stories. 4. Compile complete market data.

DEVELOP THE SALES PLAN. 1. Tell your story factually. 2. Sell broadcast on its own, the station on its value. 3. Don't cut prices. 4. Arm sales staff with the best knowledge and equipment. See they know how to use both. Spend less time entertaining buyers and trying to get on the schedule at the last minute.

He's battling Lestoil—on \$15,000

➤ **Formula 409 takes off with uhf push in Lestoil's own backyard, reaches sales peak during hefty Mr. Clean blast**

Anycing the "all-purpose detergent" market with more than a casual gleam in his eye would do well to ponder the Lestoil findings—particularly if he's eyeing Lestoil's own backyard and has mortgaged his home to take it on. Formula 409's Fred Spinney did this, partly by putting the kids to work for him to good effect.

Springfield, Mass., is just a stone's throw from Holyoke, home of Adell Chemical Co., which makes Lestoil. Because he lives there, Springfield is where the 15-year-old Spinney decided to launch his Formula 409 detergent. For years, he'd been selling it to restaurants and industrial plants

as the New England distributor for Brian Scott Products & Mfg. Co., Detroit. But when his wife started lending a bit to the neighbors Spinney found himself almost inevitably headed into the consumer business.

After getting the factory's blessing around the end of last year and with \$15,000 total capital (and his home in hock), Spinney started bottling Formula 409 in his basement.

If Lestoil could sell the stuff on tv, Spinney reasoned, the medium should work fine for him. But, he points out, the \$15,000 had to cover everything—bottling, distribution and advertising. "In Boston," he says, "the money wouldn't last a week." But he devised

a plan for making his funds stretch in Springfield.

Several economic realities had to be faced: one was a generous dealer mark-up—the only way, Spinney knew, to win mass display space from grocers. His strongest competitors were roughly offering these mark-ups: Lestoil, 24%; Handy Andy, 20%; Barcalene, 20%; Mr. Clean (which was to come along in mid-March), 18%. All offered two sizes—16 and 32 ounces—for about 39¢ and 67¢, respectively. Spinney brought in a 12 oz. size at 98¢—with a 41% mark-up. (The grocer's dependence on net profit rather than gross sales is explored in SPONSOR'S look at the food industry last week, the first in a two-part series concluding in this issue).

Another costly feature: a spray applicator, Spinney's idea and a unique
(Please turn to page 45)

FIGHTING GOLIATH from his Springfield, Mass. basement, Fred Spinney keeps up with demand for Formula 409 created by uhf saturation



RESPECT, USE, AND EVEN CHERISH TV"



DOUGLAS L. SMITH, advertising and merchandising director of S. C. Johnson & Son, joined the Racine corporation in 1956, after extensive background in both client (Swift) and agency (BBDO) work

- ❖ Douglas Smith of S. C. Johnson & Son gives the 'strongest tv speech of 1959' to ANA in Chicago
- ❖ Advertising director denounces attacks on the medium, cites 63-day case history of video sales impact

Midwest ad circles were still buzzing this week over what many admen described as the "strongest, most vigorous pro-tv speech of 1959," delivered last Wednesday before the Association of National Advertisers at the Edgewater Beach Hotel.

Speechmaker was forthright Douglas L. Smith, advertising and merchandising director of S. C. Johnson & Co., of Racine, Wis. Nearly 80% of Johnson's \$9 million annual ad budget goes into tv and Smith left no doubt of how he and the veteran wax company feel about the television medium.

Lashing out at tv critics, he told 525 ANA members that commercial tv is "one of the greatest assets which we the advertisers, possess. We must respect it, use it, maintain it, even cherish it. Never again shall we see such a phenomenal media impact on our business."

Smith spoke before a closed (members only) session of the ANA and his remarks were not widely reported in the newspaper press. Acting on a tip from a leading ad executive, however, SPONSOR managed to secure copies of the Smith speech and of the slides used in his 10-minute presentation. (See following page.)

Titled, "Does tv advertising really sell goods?" his talk scorned the kind of cautious pussy-footing which many ad managers feel necessary in public media discussions. He said flatly, "I believe without any qualification that television has had the most important single effect upon our daily lives of anything that has happened in this century. . . . I believe that much of our prosperity during these wonderful 1950's must be truly attributed to the force of television in moving merchandise, and thereby keeping our great productive processes flourishing."

To document these and similar beliefs, Smith presented a 63-day case history of Johnson Wax experience in a single market, Lexington, Kentucky. On 19 March 1959, he received a letter from H. B. Lovell, Johnson zone manager, requesting tv advertising in Lexington.

Said Smith, "It was not so unusual a letter. All of you in this room have

received it, or ones similar to it, many times. The plea for more advertising from the field is an old refrain for all of us. But on this particular morning I was struck by the field manager's logic, and the opportunity he presented."

Lovell's letter (see cont. this page) arguing for the addition of WKYT, Lexington, to the networks carrying the three Johnson Wax shows, was in fact a model that might well be copied by district and zone managers in any field.

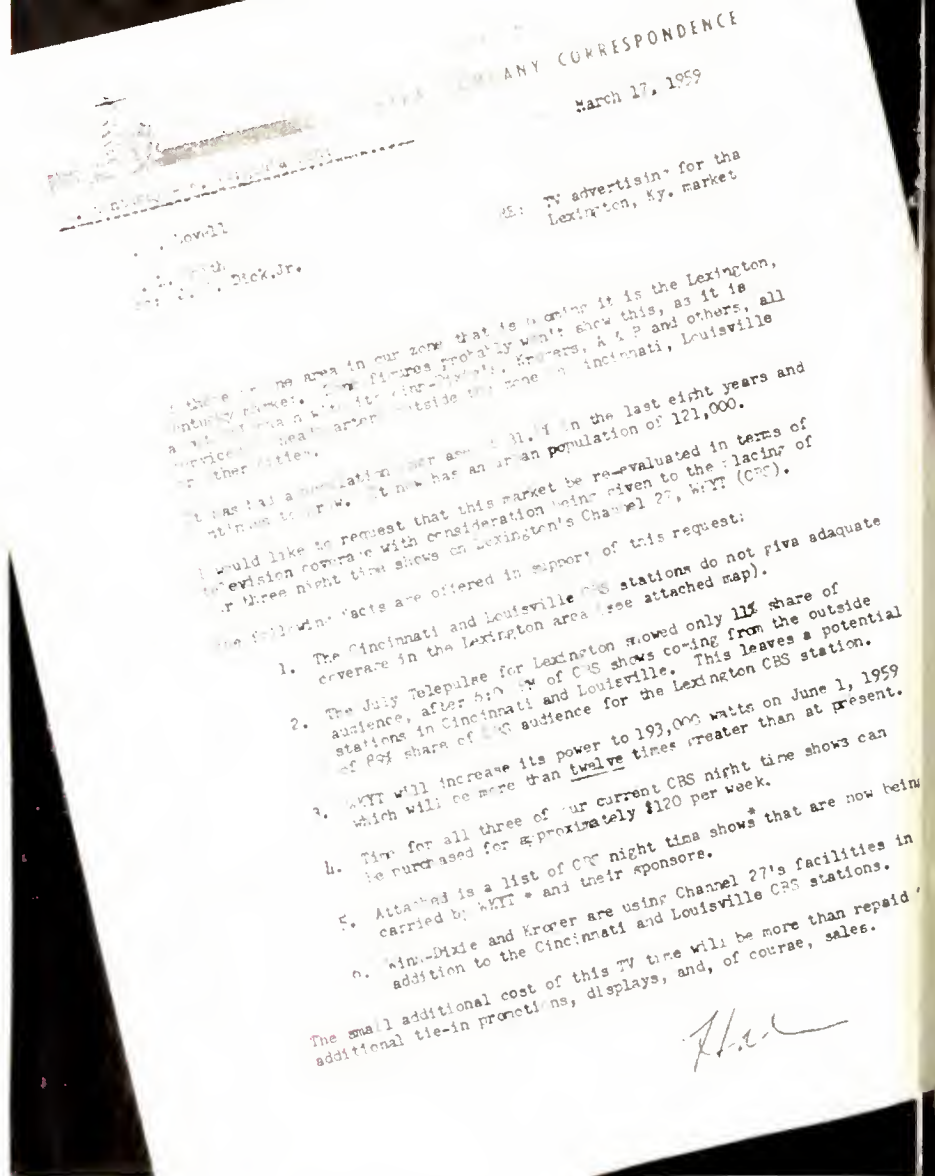
Lovell cited market and distribution facts, coverage data on neighboring stations, costs, a list of CBS nighttime shows being carried by WKYT (uhf) and perhaps most significant of all, pointed out that two major food chains, Winn-Dixie and Kroger, were using WKYT facilities.

Smith, upon reading the letter, called Lovell immediately and proposed a tough but realistic deal. Johnson would add Lexington to the networks carrying the *Zane Grey*, *Yancy Derringer*, and *Red Skelton* programs, and would do it immediately ("tonight if possible"). In return, Lovell would have to promise three things: 1) a *complete marketing plan*, or merchandising and sales promotion, 2) a *regular check* of shelf movement in 20 or 25 carefully selected stores, and 3) a *goal for sales increases* which would allow Johnson not only to pay for the \$6,000 annual cost of adding Lexington, but would provide for substantial additional Johnson company profit.

Lovell agreed ("he winced slightly") even though it meant advancing his sales quota, and within a matter of minutes Johnson's Operation Lexington was underway.

What followed, says Smith, "demonstrates that none of the other marketing values—such as product quality, packaging, merchandising, etc., achieve their full measure of worth until advertising really goes to work."

"While Lexington had not felt very much, if any, effect from our tv schedule, nevertheless, the city had always received the other benefits of our marketing plans. We had distribution there. Every deal that we have ever had—consumer or trade deal—every display program, merchandis-



Request from the Field. To document talk on tv's power goods, Douglas Smith discussed a recent Johnson Wax experience in Lexington, Ky., which began with this field manager's letter

ing gimmick, sales promotion piece—all of these had been available. Everything but advertising had been going there."

With the decision to add Lexington to the Johnson networks, however, the whole machinery of tv advertising began to roll.

Difficult and complicated though it seemed ("it took fancy footwork") WKYT was added to the CBS networks for two Johnson shows on the very night of Lovell's call. The station called every key retailer in Lexington before the first broadcast and asked them to listen. Radio and tv spots announced the new programming, and the stations own news broadcast carried similar announcements.

Meanwhile, Johnson's Lexington

salesman caught fire and began building store displays—21 in the first three weeks. "What's more," says Smith, "sales from these displays indicated the immediate impact of our advertising. Even old displays showed increases in extra business of from \$7 to \$10 a day."

Additional evidence of consumer movement came in from wholesale orders. A Lexington drug chain that had been sending in an order a month for years sent three orders in three weeks, each bigger than previous monthly one.

Old accounts began adding additional products such as J-Wax and Instant J-Wax for the first time. In some stores Johnson secured their first automotive displays in seven

years. In a big independent super-market Johnson salesman got permission to rearrange the shelves with a 25% increase in facings. A major food chain scheduled the biggest Johnson display ever built in Louisville.

"But of course," says Johnson, "that can't be called a direct result of our tv advertising. It was just capitalizing on that advertising. What we needed was evidence of increased consumer business that would be sustained over a long period of time."

Johnson got this evidence from audits of store purchase figures in 10 high-volume grocery chain retail outlets, and eleven high volume independent outlets. The good news: a whopping 200% increase for April 1959 over April 1958.

Even more startling to skeptics who still wonder "Does tv advertising really sell goods?" was this solid fact: *net sales increase for April alone will pay for Johnson's Lexington advertising for the entire first year.*

Said Smith, "Despite this, I don't

think that the Lexington story is earth-shaking. But there are many lessons to be learned from this experience, and old lessons to be re-learned. The need for a balanced program for example. The right effort at the right time. And something I intend to emphasize strongly with every salesman in our company—that tv advertising is strongly merchandisable. It *can* be used as a sales tool to produce immediate sales results."

Smith then turned his attention to the critics of tv and told his ANA audience, "I am dismayed at the constant criticisms of tv's detractors. There are two kinds—the columnists who review the shows and the advertising media people who have a sales axe to grind.

"As to the former, there are some good and objective criticisms but too frequently the effect is to 'pan' a tv show rather than try to understand it. In this area, we the advertiser must assume some leadership and influence on the matter of critical tastefulness. We should feel an ultimate ob-

ligation that the shows we sponsor be as tastefully done as possible.

"Of even greater concern is the criticism that comes from the other media, that use their space and print to attack tv. The *Fortune* article of last November is a case in point, where a serious dis-service was done to the public and the advertiser both, let alone tv. This kind of criticism, by being non-objective and using questionable data, obfuscates and beclouds the real issues and ultimately tends to confuse some of the advertisers and business management.

"And by the way—I have yet to see a tv network or a station use its *air time* to attack another medium.

"Commercial tv is a vital thing, a necessary thing—and I say that we as national advertisers, using this great selling force, must respect it, use it, maintain it and cherish it.

"I plead for perspective on our part, and on our management's to recognize the part that tv can play in maintaining American prosperity."

Immediate increase in store displays came with tr schedule. One shown here moved 8 cases in 10 days—\$10 daily extra business



TOTAL SALES OF JOHNSON PRODUCTS IN LEXINGTON, KY.

During the Month of April '59 Vs. April '58

Purchases of 21 high volume chain and independent grocery outlets

	MONTHLY SALES IN CASES	% CHANGE
TOTAL SALES APRIL '59 - '58	[REDACTED]	+200%
CHAINS ONLY APRIL '59 - '58	[REDACTED]	+195%
INDEPENDENTS ONLY APRIL '59 - '58	[REDACTED]	+222%

First month after start of tr brought 200% sales increase. April sales alone paid cost of a full year's tr advertising in Lexington, Ky.

HOW TV STACKS UP AGAINST

▼ Just-released TvB study shows big advantages in audiences and costs over newspaper magazine sections

▼ Tv wins on homes reached, women reached, and costs-per-1,000 for comparable \$40,000 weekly budgets

For its 1959 Sales Clinics being given this year in 16 cities to station and station representative groups, TvB has come up with an important study on national weekly newspaper supplements that is bound to cause talk in media and advertising circles.

Titled "How Strong is the Weekly Sunday Supplement?" and published here for the first time, the TvB report gives factual comparisons between tv and the only major branch of print media which showed a lineage increase in 1958.

Net of TvB findings: despite gains in circulation, number of papers carrying and ad dollar incomes, the four major national supplements—*The American Weekly*, *Family Weekly*, *Parade* and *This Week*—still lag far behind both net and spot tv in coverage, penetration, cost efficiency and delivered messages.

Because Sunday news supplements have generated more enthusiasm among agencies and national advertisers than any other form of print in recent years, the details of the TvB

have a special significance for all future, large-scale media planning.

Total gross circulation for the four major supplements, as of the beginning of 1959, stood at 35,964,614—a gain of 1,566,086 for the year. The number of papers carrying these supplements also rose from 293 to 311.

But such increase, however cheerful to the proprietors of *This Week*, *American Weekly*, *Parade*, and *Family Weekly*, fail to spotlight significant trends in the supplement picture, according to TvB.

During the past four years, the average cost per four-color page in the four major supplements has increased 40% while total circulation has increased only 20%. And, despite a rise in the number of papers carrying supplements, the average circulation per paper has dropped by 15%.

Even more serious for the national



GEORGE HUNTINGTON, v.p. and gen. manager of TvB, at the Chicago Sales Clinic where the new tv-supplement study was unveiled to over 100 station men and station reps

WHAT COMPARABLE BUDGETS

AMERICAN WEEKLY

Cost (per week)	\$39,135
Markets	34
Circulation	10,105,800
% Penetration of U. S. Homes	19.8%
Ad Noters (4-color ad)	7,631,000
Cost-Per-1,000 Noters	\$5.13
Women Noters	5,372,000
Cost-per-1,000 Women Noters	\$7.29

SOURCE: *Editorial Search* and *American Weekly* data; TvB and Nielsen. All % penetration based on all U. S. homes at time of each study.

SUNDAY NEWS SUPPLEMENTS

advertiser, says TvB, is the fact that Sunday supplements, though claiming to be "national," show wide area fluctuations in penetrations and coverage.

Pointing out that in every single U.S. county at least 34% of all homes are equipped with tv sets, the TvB study details the extremely thin county penetration of the four leading supplements. For example: 24% of all U.S. counties get no copies of *This Week*, 40% no copies of *American Weekly*, 43% no copies of *Parade*, and more than 50% no copies of *Family Week*.

Other provocative items in the TvB presentation include a special TvB-Pulse study of time spent on newspaper readership compared to tv viewing. Both daily and Sunday reading-viewing figures show a wide margin in favor of tv. Here, for example, are the Monday-Friday figures:

Minutes per person per day		
AGE	NEWSPAPERS	TV
Under 17	8	99
18-49	44	101
50 and over	52	106
Av. all persons	34	102

Contrary to popular belief, newspaper readership on Sunday is not much heavier than on weekdays, even though Sunday papers have many more pages. The Sunday figures.

Minutes per person per day		
AGE	NEWSPAPERS	TV
Under 17	16	98
18-49	48	117
50 and over	50	112
Av. all persons	38	110

TvB points out that these Sunday figures indicate less readership per page for Sunday papers than for weekly. And all age groups spend at least twice as much time watching tv.

Furthermore, TvB cites a Starch

Consumer Magazine report, and a special study by *Puck* to show that Sunday paper readership is not the same as that of a Sunday supplement.

According to *Puck* 24% of men and 18% of women readers of Sunday newspapers do not read the supplement at all. So approximately 20% of the total must be lopped off supplement circulation claims.

When it comes to per-page readership even further reductions must be made. Average readership per page for a Sunday supplement is 34.2% for men and 40.9% for women. Or says TvB, "if we are talking about a 10,000,000 circulation magazine like *American Weekly*, this brings ad readership down to a level that most national advertisers on tv would be most unhappy about—4 or 5 million viewers."

(Article concl. next page)

BUY IN A SUPPLEMENT, SPOT TV, AND NETWORK TV

SPOT TELEVISION (EXAMPLE)

20-seconds, 6:30 PM, Monday through Friday

Cost (per week)	\$41,951
Markets	50
Unduplicated Homes	11,947,000
% Penetration of U. S. Homes	24.1%
Total Viewers (undupl.)	30,465,000
Cost-per-1,000 Viewers	\$1.38
Women Viewers (undupl.)	9,596,000
Cost-per-1,000 Women Viewers	\$4.37

NETWORK TELEVISION (EXAMPLE)

Participating sponsorship of 5 daytime 1/4 hour shows
Treasure Hunt, Haggis Baggis, It Could Be You
Dough Re Mi, The Price Is Right

Cost (per average week)	\$41,600
Markets	140
Unduplicated Homes	10,765,000
% Penetration of U. S. Homes	21.0%
Total viewers (undupl.)	17,224,000
Cost-per-1,000 Viewers	\$2.42
Women Viewers (undupl.)	10,281,500
Cost-per-1,000 Women Viewers	\$4.04

NOTE: The costs per thousand above are on an unduplicated basis. Since in tv there is a commercial minutes factor within the week, the TVP maximum viewer impression in the spot example would be \$5.55 and \$9.55 in network-commercial minutes, respectively, would be \$2.50 and \$4.15, respectively.

HOW RADIO GOT

As a factual comparison of supplements and tv, the TvB study shows the cost, coverage, circulation, ad noting and CPMs for a full-page four-color ad in *American Weekly*, and compares them with those for a five-a-week schedule of spot tv 20's in 50 markets, and for participating sponsorship in five daytime $1\frac{1}{2}$ hour network tv shows (see box).

For a slightly higher cost per week, the spot schedule reaches 50 markets instead of 34, and 11,947,000 unduplicated homes compared to the supplement's circulation of 10,105,800.

When it comes to "ad noters" the figures are even more heavily in favor of spot tv. Average number of ad noters for a four-color page in *American Weekly* is 7,631,000 while the spot schedule draws 30,465,000 unduplicated viewers. Costs-per-1,000 for both total viewers, and women viewers show equally strong advantages for spot tv.

The comparison of net tv supplements is fully as convincing though the differences in the audience totals and compositions will provoke much discussion and sharp-pencil work among keen-eyed media men.

For roughly the same money as the spot schedule (\$41,600 vs. \$41,951) the net tv plan of five day time participations gets into more markets (110 vs. 50) but reaches fewer unduplicated homes and fewer total viewers than the spot schedule.

However, both net and spot plans far outreach the supplement in all classifications and present far more efficient CPMs for total and women viewers. *American Weekly's* CPM for women voters, for example, is \$7.29, compared to \$4.37 for the spot plan and \$4.04 for network.

All in all the TvB presentation provides a convincing case for tv vs. Sunday magazine sections, and is a study which media directors, timebuyers and plans board members will find profitable to examine in detail.

In addition to the supplement material, TvB's Sales Clinics are arming station men and station representatives with strong rebuttal arguments to the total selling campaign of ANPA. Each of 20 newspaper arguments against tv, and in favor of print, is analyzed and strong counter-arguments advanced. (See future issues of *SPONSOR* for a summary of TvB replies.)

➤ **Crispy finds men, teenagers better prospects for pizzas than housewives; captures 50% of New England**

➤ **Strategy involves heavy radio spot in driving and p.m. hours for pin-pointed audiences at thrifty costs**

In less than six months, New England finds itself with a new pizza king. In unseating its rivals, the new champion (which now claims 50% of the highly competitive market in that area) made use of some important discoveries made on a triumphal ride from test market invasions of Miami and Baltimore.

Original Crispy Pizza is no stranger to the field. Its three plants across the country have been keeping restaurants, snack stands and drive-in theaters supplied with pizza long enough to see a fad turn into a staple second only to the hot dog as a snack item.

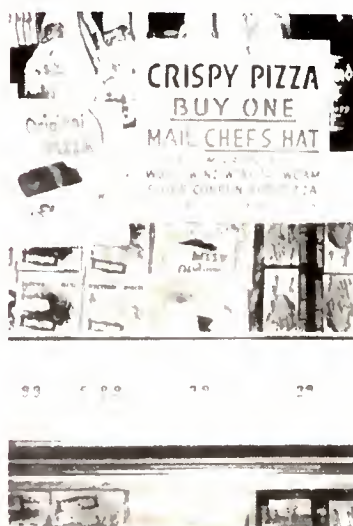
It was to be expected that Bronx-born Andrew Virga, the company's general manager, would also be

cycling the \$200 million growth of the market in consumer retail sales. He set his sights on New England, not because the market needed another pizza brand, but because a new approach to selling a strong competitive staple will often turn the scales if the angle is the right one.

Virga had some well-calculated hunches which he decided to test in another healthy pizza-area, Miami, rather than New England. As soon as he got 40% distribution in Miami grocery stores, he began some testing with his advertising agency, Ben B. Bliss Co., New York.

Consumer reactions to product demonstrations were observed and buying habits noted. "It soon became apparent," says Bliss, "that the real

SLICING INTO PIZZA PROBLEMS



FEW SUPERMARKETS allow displays in frozen food section. But radio icon this unique victory (at left) for Crispy Pizza. Another problem: to aim radio pitch at teenagers and men, bypassing housewife who rarely buys pizza on her own. Although item has gained acceptance second only to hot dogs as a snack food, there is no nationally distributed frozen pizza on the market now. But Crispy, now leading in New England, is planning national expansion

PIZZA PAST UNFRIENDLY MOMS



NOT A MOM IN SIGHT for free pizza as teenagers and men are fed by (r to l) WHDH d.j. Jess Cain, brokers Arthur and Henry Halpern

influences in the buying of pizza were teenagers and men. The housewife would often walk away from the demonstrations, which held males and youngsters fascinated. When she did make a purchase, it was invariably the teenager or the husband that talked her into it.

From these findings, Bliss developed a media strategy aimed at the chief pizza purchasers. "Because it's a family item," says Bliss, "air media would motivate concerted response." But the problem was to find a response that would take the decision away from Mom, and put it into the hands of the kids and the men.

Crispy merchandised its projected campaign to the stores and set the starting date when 75% distribution was reached. On 13 October, a six-week test began in Miami. This was the media strategy used:

- *Radio.* Three stations were purchased, two with strong teen-age appeal, one with a greater housewife emphasis during the day. About 275 spots were bought in prime and afternoon times, and throughout the day on Saturday. Spots were mainly 60 seconds with a sprinkling of 20's and 10's. Fact sheets and copy were supplied station personalities.

- *Tv.* Local live cut-ins on *American Bandstand* and minute spots in a late movie, the former for its teen-age audience, the latter for its family makeup.

- *Print.* A newspaper in Ft. Lauderdale was chosen because of its freedom from Miami and Palm Beach tourist influence.

Tied to all this was a coupon offer designed to test the effectiveness of each medium as well as each station. A free pizza offer depended on the

purchase of a pizza, label of which had to be mailed to station or newspaper for the coupon.


Almost immediately, Bliss reports, it became evident that radio was outpulling tv better than 50% on an individual station basis. The print response, he says, was so insignificant as to be discarded at once.

Among the three stations, it was noted that the teenage-directed stations outpulled the one whose afternoon appeal was mainly aimed at the housewife (again it was almost a 2 to 1 margin with a 3 to 1 cost per unit).

"Clearly," Bliss says, "we were seeing demonstrated what our in-store testing had already proved—the fact that Mom is not the person primarily interested in pizza."

A secondary test (each personality
(Article continues next page)

YOU CAN'T MISS



with the
"BIG CHEESE" in Wisconsin
Not only 34 million people
but 2 million cows.

WEAU-TV
EAU CLAIRE, WISCONSIN

Ray Ellingsen

P

HOTOGRAPHY

can give
your
photographic needs
the kind of
attention
you like
... backed by
experience
and artistry!

Simply call
DElaware 7-7249
or write to
12 E. Grand Ave.
Chicago

requested his audience to mail the label directly to him) provided further evidence that the prime time and after-3 p.m. d.j. spots were doing the primary job.

After the test period was over and 100% distribution obtained, Bliss cut the Miami schedules back to a maintenance level. A 52-week pattern was worked out based on what had been learned from the test, and the testing area was shifted to Baltimore.

This intermediary step on the road to New England was designed to refine the Miami media findings and test their efficiency in a dissimilar market. As before, 75% distribution was obtained before advertising began. The following six-week test campaign kicked off 24 November:

- *Radio.* Five stations were selected with primary male-teen-age appeal. Spots, again largely 60's, were placed between 7-9 a.m., 3-10 p.m. and throughout the day on Saturday. Frequency: about 300 per week.

- *Tv.* The effort here was to see if broadening the programing appeal to include more males would pick up the coupon response. Saturday afternoon movies, late news and other strong male-appeal adjacencies were tried in addition to teen-age shows.

- *Print.* Omitted in this area.

"Ratings were absolutely valueless to us," Bliss says. "The mail test again gave us our answers."

Results paralleled the Miami findings. As before, Bliss put the test market on a 52-week maintenance schedule, then moved on to the main battlefield—New England. From what had been learned "on the road," spot radio was clearly earmarked to carry the freight.

The New England campaign began 29 December and announcements were scheduled at the rate of 2,500 per week. Center of the radio blitz was Boston with four radio stations (WCOP, WHDH, WILD, WAEN). Two stations were used in New Haven (WAVZ, WNHC), one each in Springfield (WSPR), Worcester (WORC), Hartford (WKNB), Providence (WICE) and Portland, Me. (WCAN).

Tv was limited to two markets: Boston (WHDH-TV) and New Haven (WNHC-TV). Bliss bought spots as close as possible to Class A times where teens and adults could be counted on as viewers. Local *Paar* and a local teen-age dance show in

Boston were used, with *American Bandstand* (Dick Clark) cut-ins in New Haven.

Supermarket reaction and mail response in New England followed the exact patterns established in Baltimore and Miami. The six-week campaign enabled Crispy, a completely new brand of frozen pizza to penetrate a market that was tightly stocked with other pizza brands. But Crispy gained No. 1 sales position, capturing 50% of the market before the intensive campaign was over.

Currently, eight New England stations are still being used, although during the summer a slight cut-back in frequency is anticipated. Strangely enough, in Miami where it's summer all year around, frozen pizza sales have no seasonal fluctuation. Yet, in four season areas, pizza sales do drop off somewhat in the warm weather.

Specific sales figures for Crispy were not available. However, SPONSOR did learn that the tremendous sales volume of Crispy is pushing the production facilities of its three large plants.

These plants—located in New York, Chicago and California—followed the growth pattern of the pizza industry. But as his company expanded, general mgr. Andrew Virga noted strong local preferences (sausage pizza, for example, leads in the midwest).

Local preferences are a big factor in pizza sales. Even racial preferences enter the picture very strongly. This was proved in Baltimore. Bliss points out, where a Negro-appeal station was used. The coupon promotion drew negligible response and Crispy concluded from the test that the market is not yet there.

Now claiming 50% of the New England market, Crispy is planning an extensive expansion this fall. Although neither agency nor client will reveal what specific markets they plan to invade next, they do agree spot radio will be their prime buy. They will continue in their present markets with 52-week firm contracts on the stations that have pulled best for them.

There's no question that pizza has a tremendous growth future. The recent advent of General Mills into the market with a Betty Crocker frozen pizza is one indication of this. Of the eight major pizza brands on the market, most are frozen.

FORMULA 409

(Cont'd from page 36)

one among heavy-duty cleaners. On top of this, he knew that saturation in his chosen medium tv meant filmed commercials.

He put a Springfield firm Commercial Films, Inc., to work on two spots (a 60 and a 20) strongly highlighting the applicator and the fact that the detergent requires no dilution before using.

Since production costs were unavoidable, Spinney's ace-in-the-hole was uhf television. He worked out a schedule with Springfield's WWLP-TV that gave him not only a respectable saturation but a package aimed at reaching the housewife by drawing the kids into his marketing picture:

- *Filmed spots.* Thirty 20-second spots, Monday-through-Saturday, between 10 a.m. and 11 p.m. on run of schedule would provide the over-all umbrella. To pinpoint the family, a Tuesday-through-Friday spot was slated at 6:30 p.m. directly following an afternoon movie.

- *Live spots.* One per day on the morning *Romper Room* would utilize the pre-kindergarten show participants in the same way that the film spot used its "mother's helper." Aimed more directly at the housewife was an identical schedule (one spot per day) on the *Kitty Brown Show* in the afternoon.

The schedule began 5 January. With the mass displays which the mark-up was getting him, Spinney was able to judge the results almost immediately. It created sufficient clamor to offset the mid-March arrival of P&G's Mr. Clean with a veritable circus to introduce him: in addition to a spot saturation, a white truck equipped with a sound-box to play the commercials traveled the streets, effecting a nearly 100% sampling of neighborhoods with its 8-oz. bottles.

However, the very week of the Mr. Clean commotion, Formula 409 reached the point where 700 cases were moving from the Spinney basement a monthly average that has been maintained ever since. Encouraged by this acceptance, Spinney is negotiating with the factory for total U. S. consumer rights.

Meanwhile, he plans to press his gains in New England. At the moment, "David's" slingshot is aimed in the direction of Connecticut.

BOB BANNER

(Cont'd from page 35)

will be produced on Broadway this coming season. With two other couples (who are doing the music), they've revised Giraudoux' "Apollo of Bellac" by rewriting the short story fantasy and adding original music.

On music for tv and he's a specialist in this, he thinks television "shouldn't really have original music because it's presented only once and is so fleeting that it can't catch on fast with an audience."

The fresh-faced Texan has long been a musical as well as a dramatic specialist. During his first year at Southern Methodist U. in Dallas he handled arrangements and orchestra conducting for eight theatres in the Interstate chain. That's where he met his mentor, who later talked him into attending graduate school at Northwestern U. (just outside Chicago) and—still later—convinced NBC TV Chicago they should give Banner his first tv job as stage manager.

He's been in theatrics ever since he left Emis, Texas ("as big as a small bowl of soup") except for a Navy stint during World War II. As a member of a V-12 unit at SMU, he

was compelled reluctantly to shift from the art world of theatre and speech to the craft realm of cost accounting and business (that's what his degree is in). But in late '46, when he enrolled in the Northwestern graduate school, he returned to his creative bent.

He received his master's degree and became an assistant professor of drama and speech while working for his doctorate. His thesis subject, then a completely unknown field, was binaural or stereophonic recording and broadcasting.

At this point 1947, he'd had only two run-ins with tv: a display at the Chicago World's Fair in 1933 and three weeks of observer training at Chicago's pioneer station, WBKB. But a bid with NBC Chicago's WNBQ for a full-time job was picked up seven months later. ("I waited so long I'd forgotten about it.") Late in December one evening he was phoned and asked to report to work that night. "I was in the middle of trimming a Christmas tree and correcting a flood of mid-term exams—but I zoomed downtown."

(Article continues next page)

THINGS ARE POPPING

Bouncing. Building. It's the new sound of WBZ... the sound that has Boston's ear morning till night. An all-new, hit-studded program lineup. Magnetic personalities. Hot, on-the-scene news coverage. Up-to-the-second service reports. Fresh, exciting, listenable. That's the bright pop sound that keeps the big audience tuned to Boston's Most Popular Station.



50,000 WATTS



1030

WBZ SPRINGFIELD



Westinghouse Broadcasting Company, Inc.

PHIL DAVIS MUSICAL COMMERCIALS

are

*"setting the tone"
and providing headlines
for advertising
in all media...*

SCHLITZ Attunes Beer Drive To 'Joy of Living'

A bright new song, "The Joy of Living," is setting the tone of the Jos. Schlitz Brewing Co.'s 1959 advertising program.

"The Joy of Living" was created for Schlitz by Phil Davis, one of the country's top commercial song writers.

*Advertising Age
March 26, 1959*

PHIL DAVIS
MUSICAL ENTERPRISES
Inc.

Murray Hill 8-3950

59 East 54 Street New York 22

He started work the next morning and has been hard at it ever since.

Bob Banner still enjoys the academic life and his friends in it. One of his greatest pleasures is to take off for lecture junkets to colleges and universities (10 since fall) because "I like to see the enthusiasm of the kinds, and their eager search for new ideas." He tries to communicate tv theory as well as practice to these youngsters who expect to become tv pros.

"Tv is terribly complicated, but not because of its production techniques or electronics. I don't tell them about how to 'Take camera One. I try to explain why it's what's transmitted by that camera that's important. I want them to grasp the intensity of the pressures of tv and how to cope with them. If you give in to Ucer Alley, tranquilizers and the 'safe' way to do things, you'll go downhill fast.

"The way to win in tv—to get more and better ideas *used*, not just talked about—is *not* to run away from it and therefore automatically default to it. It's easy to say all tv is bad. The answer is to face the criticism and improve the product."

Television, in his book, has an infinitely greater responsibility than any other medium. Why? "Because it influences the way people act, their habits of eating and dressing. But, much more important, it influences the way they think. That's why it offers a frightening but inspiring responsibility."

He's disdainful of the "lowest common denominator" school of theorizing. "I believe in working for the highest common denominator in individual people and in the total audience. There's no reason to seek out the lowest elements in audiences when there is a highest which you can find. But it *does* take more work, more imagination and more faith to seek it."

He has a lot of faith in people. "You can develop a show which is universally respected and popular, and which is understood even though you have upgraded rather than downgraded it. People respond to good taste, high quality, an honest and sincere interest in emotional values."

Tv's captivating hold on the public is bound to become even firmer. That's why he thinks Madison Avenue and tv production executives should forego the concept of cutting 99

shows to fit the pattern of the one successful one. Rather, "They should forget the copy-cat system and look for 99 brand new shows."

He's vividly aware that even if his new musical comedy were to be a smash hit on Broadway, "it would have to play in New York's biggest house to sell-out crowds at every matinee and evening performance for 32 years" to reach the audience Garry Moore plays to in one tv hour.


Bob Banner is impressed deeply with the implications of reaching audiences this vast. He likes ratings, "especially when they're good for me!" But, more seriously, he thinks a truly valid appraisal of a program's pull is in analyzing trends over a season rather than overnight or for the month.

What does he think of Madison Avenue? He's experienced little of the alleged interference from agencies and clients.

"You need patience and the ability to adjust as much as perspective in tv," he says. "But there's room in television to do almost anything you want to. Madison Avenue just isn't all that restrictive.

"Clients and agencies make realistic demands and the producer has to understand these, live with them and work around them. You can't ever have things exactly as you want, whatever you're doing. But if you learn how to wait, and how to push things slowly in the direction of your goal, you'll come out with *almost* as much as you want."

Because of the many unpredictables in producing a tv show, Bob Banner thinks the end result in every instance is different from what the original blueprint called for. The biggest uncontrollable, he thinks, is people—the hundreds of people working to put a show together.

This is also where his natural flexibility and calmness come in handy. A show, he says, is like a painting, "only you're using colored mice instead of brushes and paint. Just as the picture is almost finished, the mice get out of control and run around like mad." A lot of people who've worked with Bob Banner think he is the one controllable factor in this uncontrolled chaos—the unusual producer who can pick the right mice and the right colors for his show canvas to begin with. 

FOOD INDUSTRY

(Cont'd from page 33)

ber, College Inn, Hawaiian Pineapple, Heinz, Sara Lee, Kraft, Libby, Keebler, Stokely-Van Camp.

National brands are waging a war on private labels, and their strongest weapon is co-op advertising.

Private labels: Dr. Ernest Diekter, president of the Institute for Motivational Research, reports that a recent survey by that institute showed, "Housewives are as favorable to private brands as to national brands."

Says King, "This is a terrible indictment of consumer advertising."

Nevertheless, air media is missing a big opportunity by not jumping on the private label bandwagon. It is common knowledge that most private brands are manufactured by the same companies that have their own national brands. The quality, therefore, is above suspicion.

"Private brands and advertised brands can live together, side by side, in peaceful co-existence," wrote Roy King in his *Food Field Reporter* column, "Your Retailer and You." "We further believe that, for the time being at least, private label is here to stay, primarily because of superior margins. No amount of unrealistic thinking is going to make private brand disappear. Your every effort should be not so much to displace private label, but rather to be represented fairly on the grocery shelf."

So why shouldn't air media move in to accept the ad dollars of the private brands? If the chains are out to advertise them, then radio and tv have as much right to an investment as do newspapers. Behind the private label is more than just price-cutting a nationally advertised brand. The two biggest reasons for a private label:

(1) To create a quality image for the store or chain.

(2) To create store traffic.

Local and regional advertising: The fact that private labels were born of a desire for a store image is a tip-off to the way a retailer's mind works. "Supermarkets are growing up," says King, "and they're thinking now of a corporate image." This isn't surprising since the A. C. Nielsen Co. shows that about two-thirds of the total food store business is done by about 9% of the stores (naturally these are the supermarkets). The grocery is big business today and deserves its corporate images. The capital invest-

ment a market operator needs at present to open an up-to-date competitive establishment exceeds \$500,000.

How can radio and tv help him establish a corporate image? By showing him that it can establish strong identity at the local level. By tradition, newspapers have been his means to local identity; it is in them that he reads about his friends, his competitors, his community and himself. This is why newspapers have been able to boast that "local advertisers spend nine times more in daily newspapers than they do in tv." (TvB has answered this well, pointing out that while it is true, the fact is that the newspapers' share of the local market is steadily declining: that 10 years ago, advertisers spent 75 times more than in tv, so that by now they have actually lost about 90%.)

The latest TvB analysis shows tv a consistent gainer in local and regional food store advertising, up 75% in two years. (See chart on supermarket chain advertisers, page 33.) Food stores and markets have now hit the No. 1 spot of local tv activity, according to BAR reports on 11 major markets, with some 97 stores using 322 spots and 97 programs during a sample week in the last quarter of 1958.

Radio, too, has a long string of successes at the local level.

Nevertheless, King feels that neither medium has yet made its full wallop felt by the retailers. "It's not that retailers are unaware of the air media," he says, "but it's surprising how many feel that they're beyond their needs and their pocketbooks." No other medium, according to King, has made the same effort to become part of the local retailer's operation as have newspapers; consequently they have been accepted.

One strong point that air media can use in capturing more food business at all levels is the fact that the supermarket has changed grocery shopping radically. For the supermarket has followed the swing to Suburbia, a swing that both radio and tv can follow more effectively than can daily newspapers. CBS TV Spot Sales checked this trend in 12 markets, noted that number of families in suburban areas have increased 37% since 1950 while the number of families in the city zones rose only 4%. Since metro papers have not caught up with the suburban drift,

(Please turn to page 63)

"Where Mid-America

Lives and Buys . . ."

NOW! AMERICAS

★ 55th

METROPOLITAN

MARKET

COMBINED SPRINGFIELD —
DECATUR — CHAMPAIGN —
URBANA METRO-AREAS
SERVED GRADE "A" TV
ONLY BY WICS-WCHU
NBC-TV
AVAILABILITIES: YOUNG

KOBY is
the No. 1 Record
IN SAN FRANCISCO



There's a great new record in San Francisco . . . and it's KOBY! This record gives KOBY the highest average share . . . 6 am-midnight, 15.0 (from January-February Pulse). KOBY is the top San Francisco seller with an audience that *loves* and *loves* 10% discount when buying KOBY and KOST, Denver! After July, when in Denver stay at the Imperial Motel, 1728 Sheridan, downtown.

KOBY / 10,000 Watts
in
San Francisco

See Petry and make your own
sales records with KOBY!

For Greenville, Miss. WGVM
Mid-American Broadcasting Company

How do you make a product contest

Product contests are a highly specialized type of advertising. Two admen and a consultant give tips on how to make them successful

Michael Davidson, mgr. of sales promotion and premium div. of the merchandising dept., Young & Rubicam, Inc., N. Y.

Contests are proven promotions in today's mass market. They can be applied to practically any type of product and generally can be adapted



Use merchandise for prizes, not money

and integrated into any type of campaign.

There are many elements that the contest sponsor should consider carefully before he launches his promotion. Among the questions most frequently discussed at that "initial" contest meeting are these:

The first question the advertiser must ask is "Why am I running a contest?" Many contests fail because there is no basic purpose or clear definition of why the advertiser should run a contest. The answer can be for any number of valid reasons, such as:

1) To herald the improved features of a revitalized, standard product; 2) To open new markets; 3) To serve as a strong counterpoint against competitive products; 4) To commemorate a certain anniversary; 5) To establish a favorable corporate image; 6) To add a new dimension to any media the dimension of active interest; 7) To create excitement and a revitalized approach for the sales force.

What type of contest? Simplicity is the key to success. The most successful contests have always been simple contests, without involved

rules and regulations, qualifications for entry, etc.

Concerning sweepstakes where there is "nothing to write and nothing to buy," this is obviously the most appealing and will probably draw the greatest number of contestants because of the ease of entry. However, there are seven states which consider a "sweepstakes" a lottery. An advertiser using this type of contest therefore, runs the risk of being barred in a sizable number of major retail outlets.

A contest can be as strong an incentive for the trade as it can be for a consumer, and can be run concurrently for the trade so that retailers, jobbers, salesman, etc., also have an opportunity to win prizes in a double-pronged promotion.

Next, what theme? Inside the bright, intriguing wrappings of every successful contest you will uncover an exciting theme—the dynamic core which sparked and integrated all the ideas into that contest, which motivated two million people to enter. The selection of the theme, therefore, is of primary importance in creating a successful contest.

The next factor to be considered is the prizes. The types of prizes to be used in a contest are dependent upon a number of factors. First consideration of the type of audience the client is attempting to reach—men, women, or children?

And should the prize be money or merchandise? Money, in sizable sums is an excellent reward, but costly. Every dollar given away costs \$1.00. On the other hand merchandise supplied in the right proportion of high-ticketed items plus a sizable quantity of prizes can be the basis for achieving the desired dramatic impact, at a much lower cost to an advertiser.

In the selecting of prizes, there are several points to be kept in mind: One, there should be an exciting first prize. Two, the schedule of prizes should have excitement and variety to achieve the widest possible appeal.

Three, the greatest possible total of prizes should be offered so that the entrant feels there is a possible chance of winning.

Finally, who is to judge the contest? There are several national judging organizations which handle the rules and entries for a contest. In addition to their regular services of judging and handling, they provide legal counsel which will help preclude the possibility of any mis-steps.



Jerry Shapiro, president, Fine Art Productions, Inc., N. Y., contest specialists

The first and foremost rule of running a successful contest is to give away merchandise and not money.

Sounds strange, since money is the greatest common denominator in the world? Nevertheless, it's a mistake to wave a huge bankroll in front of the general public's nose. Large sums of cash seem unattainable and out of reach to the average person. He can't project himself into the winner's circle. But offer equivalent merchandise, and you get the mass imagination stirring and castle-building. People can visualize themselves opening that new refrigerator or even mounted



Balance expensive prizes with modest ones

on that low-slung sports car, but never really and truly pocketing the wad of bills that would choke the proverbial horse.

The second rule is to retain a contest specialist. He is a new breed of cat trained to determine the proper prize structure for your specific needs. He knows which prizes create incentive and arouse enthusiasm. He knows the right prizes for the right people . . . not swimming pools for apartment dwellers. And he can, in

pay off?

most cases, get these prizes free or at enormous discounts.

Most important, he will follow through to the end, handling and guaranteeing all prize deliveries to each individual winner. It is here, after the hoopla and fanfare is over, that many contests lose all the goodwill and advertising effectiveness they have generated. Prize deliveries can be lost, delayed or substituted unless there is careful follow-through. If you are not prepared to do this, results can be disastrous.

I've mentioned some ingredients of a well-run contest. Now I'd like to briefly list the common pitfalls:

1) Failure to offer prizes which are in season when the announcement is made. For example, if the contest is being held in February, you may offer an outboard motor, knowing winners will be announced in April, and delivery in May. But people are not conditioned toward outboard motors in February; this prize holds scant appeal to them.

2) Incomplete understanding of which prizes will appeal to specific population segments or areas at certain times. The previous example of swimming pools vs. apartment dwellers is a case in point.

3) Putting up costly top prizes without a spread of more modest rewards to attract entries.

4) Insufficient tie-in with dealers. This is the ultimate goal of your campaigns: getting more people to go to the store and buy more of your product—and retailers can greatly aid or severely handicap a contest. Much depends on their enthusiasm and degree of participation.

5) Over-ambition: the expectation of reaching a large subscription total with insufficient prize structure. Like everything else, what you get is in proportion with what you put in.

6) Paying too much for prizes. The consultant can help keep prices down.

(Please turn to page 69)

ADAM YOUNG WILL SOON OFFER:

Radio analysis of top 60 markets—never before between two covers



Adam Young

Our newest book goes to the printer this week. Our research director is fully satisfied as to its accuracy; and I'm convinced that it will become indispensable to you in your work if your work is spending advertising dollars.

Here's what you'll see in "Spot Radio 1959—A 60-Market Appraisal":

1. List of top 60 markets, based on Total Retail Sales in the *metro county area* . . . as given in 1959 Sales Management Survey of Buying Power.
2. Metro area market data for the 60 areas, including retail sales, effective buying income, number of households, and population.
3. "Advertiser area" market data for each of the 60 areas, including retail sales, effective buying income, number of households, and population. (Advertiser areas were developed from Rand McNally Trading Areas, based on physiography, population, economic activity, highway facilities, railroads, etc. Result is "area of maximum advertiser interest.")
4. "Concentration Factor"—a new dimension. Percentage of Advertiser Area's retail sales, population, etc. within metro county area for each of the 60 markets. Invaluable in determining whether *local* or *regional* stations provide effective saturation of market bulk.
5. Average audience of all major stations in the 60 markets, 6 a.m.-6 p.m., Monday through Friday, latest Pulse.
6. Ideal penetration for each market (i.e., rating of top station).
7. Comparison of stations against ideal penetration.

Let us not recommend the book to you as a sales asset of *ours*. Rather, make sure you see it because of the *data* in it. Draw your *own* conclusions.

Publication date: July 1. Write to reserve your copy now.

ADAM YOUNG INC.

Representing all that's most modern and efficient in today's radio

NEW YORK (3 E. 54th St.) • ATLANTA • CHICAGO • DETROIT
LOS ANGELES • ST. LOUIS • SAN FRANCISCO

In San Antonio...



**IF YOU
WANT TO
REACH
WOMEN**

**KONO'S GOT
THE MOST!**

KONO 7,892 WOMEN*
Sta. "A" 4,992 WOMEN*
Sta. "B" 4,967 WOMEN*

In San Antonio...



**IF YOU
WANT TO
REACH
MEN**

**KONO'S GOT
THE MOST!**

KONO 4,708 MEN*
Sta. "A" 2,875 MEN*
Sta. "B" 2,892 MEN*

In San Antonio...



**IF YOU
WANT TO
REACH 'EM
ALL**

**KONO'S GOT
THE MOST!**

KONO 15,925 PEOPLE*
Sta. "A" 10,142 PEOPLE*
Sta. "B" 8,608 PEOPLE*

*Audience figures compiled from Pulse Audience Composition study for March, 1959. 6 a.m. to 6 p.m. hourly average, Monday through Friday.

For a complete report of Audience Composition by hours...call your

KATZ AGENCY

Representative

KONO

Jack Roth, Manager

P. O. Box 2338, San Antonio, Texas

National and regional buys
in work now or recently completed

SPOT BUYS

RADIO BUYS

E. I. Du Pont De Nemours & Co., Inc., Wilmington, Del., is preparing a campaign in about 40 markets to promote Du Pont nylon for hosiery. The short-term schedules start in June: minutes during daytime periods are being used, with a young housewife and working girl audience in mind. Frequencies depend upon the market. The buyers are Trow Elliman and Red Ennis; the agency is Batten, Barton, Durstine & Osborn, Inc., New York.

General Mills, Inc., Minneapolis, is planning a campaign in major markets for its Betty Crocker Chocolate Cake Roll. The nine-week schedules start the second week in June. Minute announcements during daytime slots are being placed: frequencies vary from market to market. The buyer is Hal Davis; the agency is Batten, Barton, Durstine & Osborn, Inc., New York.

Revlon, Inc., New York, is entering top markets throughout the country with schedules for its Sun Bath lotion. The schedules start in mid-June for a three-week run. 10's and minute announcements during daytime periods are being placed: frequencies depend upon the market. The buyer is Lionel Schaen; the agency is C. J. La Roche & Co., Inc., New York.

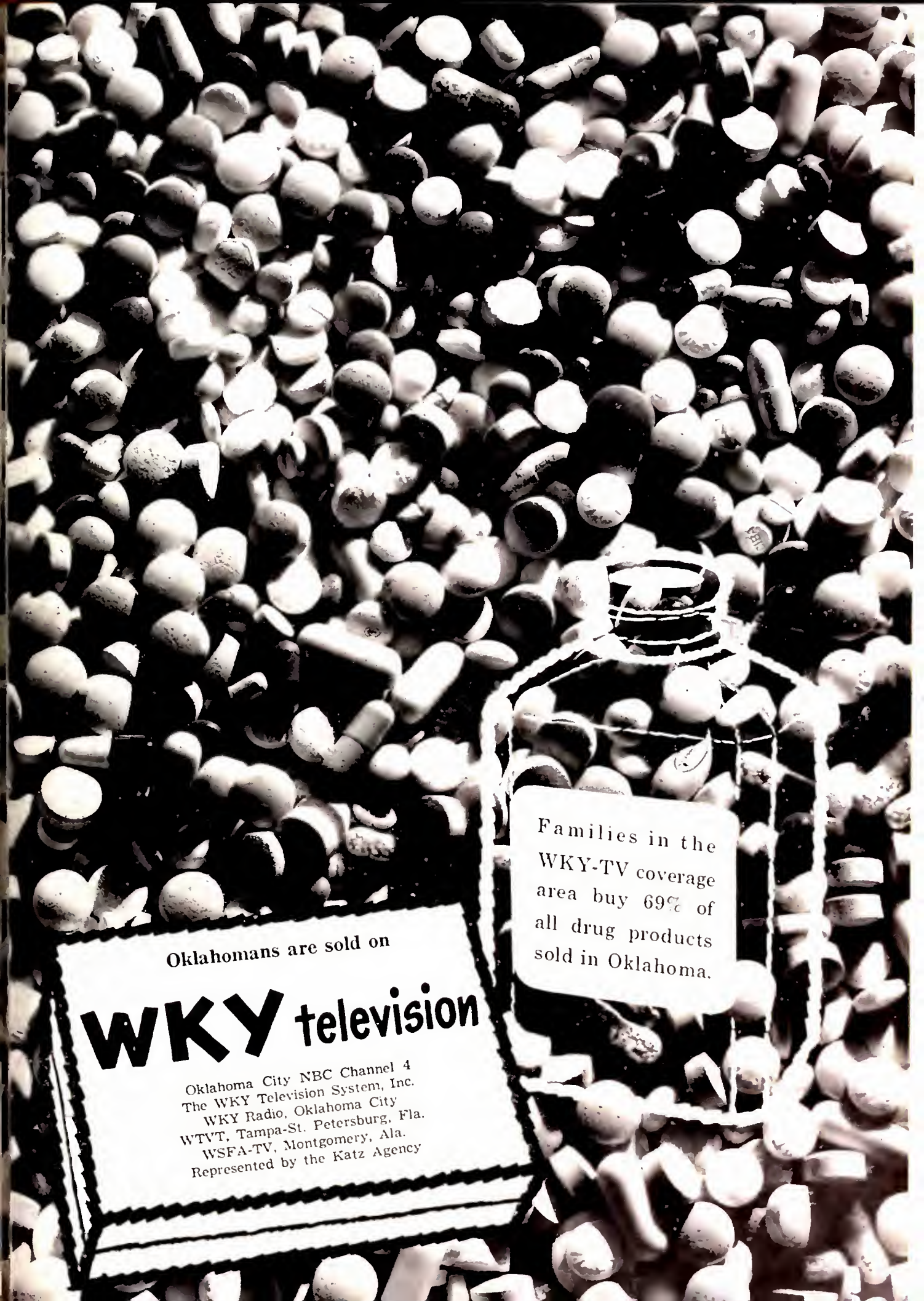
TV BUYS

Morton Frozen Foods, Inc., Div. of Continental Baking Co., Rye, N. Y., is planning a campaign in top markets for its frozen food. The schedules start the second week in June, run for four weeks. 10's during both daytime and nighttime segments are being placed: frequencies depend upon the market. The buyer is Stewart Hinkle; the agency is Ted Bates & Co., New York.

Lever Bros. Co., New York, is kicking off schedules in major markets for its Silverdust Blue. The schedules start in June for six to eight weeks. Minute announcements during daytime periods are being used: frequencies vary from market to market. The buyer is Ira Gonsier; the agency is Sullivan, Stauffer, Colwell & Bayles, Inc., New York.

Frigidaire Div., General Motors Corp., Dayton, is initiating the summer push for its air conditioners. The campaign starts the second week in June for approximately seven weeks. Minute announcements during nighttime slots are being placed: frequencies depend upon the market. The buyer is Tom Doyle; the agency is Dancer-Fitzgerald-Sample, Inc., New York.

The Procter & Gamble Co., Cincinnati, is going into major markets with schedules for its Tide detergent. The schedules start in June on a 52-week basis. Minute announcements during nighttime segments are being slotted, with frequencies varying. The buyers are Pete Dalton and Bernard Shlossman; the agency is Benton & Bowles, Inc., New York.



Oklahomans are sold on

WKY television

Oklahoma City NBC Channel 4
The WKY Television System, Inc.
WKY Radio, Oklahoma City
WTVT, Tampa-St. Petersburg, Fla.
WSFA-TV, Montgomery, Ala.
Represented by the Katz Agency

Families in the
WKY-TV coverage
area buy 69% of
all drug products
sold in Oklahoma.



You can eat your cake and have it. Not only is KERO-TV the only single advertising medium that reaches over 1,000,000 free spenders in California's Southern San Joaquin Valley, it also brings you a bonus of bigtime facilities, an alert, professional staff that makes every penny work overtime for you and a marketing and merchandising program that helps every commercial reach right to the retail counter. Good reasons to be in to the Petry man when he calls!

KERO-TV CALIFORNIA'S SUPERmarket

BAKERSFIELD CHANNEL 10 NBC

REPRESENTED BY EDWARD PETRY & CO., INC.

WASHINGTON WEEK

30 MAY 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

The dog-eat-dog battle for spectrum space has officially begun.

The FCC this week kicked off hearings on non-government uses of the 25 mc-390 mc part of the band in which tv and fm radio are located.

The Oren Harris (D., Ark.) wider probe spectrum use starts with a 8-9 June panel. The Senate Commerce Committee will get into the act somewhere along the line, with its own hearings on tv allocations, dates for which may be set by mid-June.

Finally, the government is asking for a committee to be appointed by the president to look into spectrum uses.

The FCC considers only commercial radio, tv, industrial radio, mobile radio, etc. The House Commerce Committee under Harris will look into government uses of the spectrum as well as all other uses. The Senate Committee is interested mostly in the needs of commercial television.

If Congress does provide for a presidential study, which seems doubtful, this would get into the matter of whether national defense requires space now given over to commercial tv or whether some defense space is lying idle and can be turned over to make new tv channels. This is also the area of greatest interest for the Senate Commerce Committee.

The FCC's limited probe got into action first. This week it heard AT&T describe pressing and growing needs for spectrum space to speed communications. RCA Communications had much the same story. On Thursday and Friday, the witnesses were scheduled in a veritable flood.

Hearings will spread out for an indefinite time, and filings with the Commission have revealed that **everybody will claim his industry is necessary to national safety, health or defense,** and that it is being crippled because of lack of spectrum space.

Pressure in the FCC proceedings will be on FM radio and to some extent on uhf tv.

The other probes will go more directly into tv channel allocations, and could lead almost anywhere.

Probably more than any other Washington development, **these probes hold the future fate of tv.** That is, whether there will be more or fewer channels for tv stations, even whether all tv might be forced to move to uhf, despite the adverse TASO report.

American Chicle took the consent decree route and, while not admitting law-making, agreed not to have white-coated actors giving the impression that the medical profession endorses Roloids, or to represent that stomach acid can burn holes in table linen if it ever gets on any.

Interesting note is that the Federal Trade Commission did not insist that Roloids cease claiming to be twice as effective in neutralizing acids than its competitors. This follows the FTC idea that "puffing" is harmless.

CBS and NBC get an extension for all parties from June 22 to August 3 for filing arguments in the FCC option time clipping proposals.

The webs had wanted an even longer delay.

The FCC had proposed strengthening the right of affiliates to approve web programming, cutting option time from 3 to 2½ hours per broadcast segment, making "straddle programs" count entirely as option time.

FILM-SCOPE

30 MAY 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

Schaefer beer and BBDO may have started a new trend in their unusual buy of feature film sponsorship in New York.

Four complete feature films will be fully sponsored on WCBS-TV's Late Show this year at a cost of \$28,500 each for program and time.

The bonus price reflects the right to select award-winning pictures as well as choosing pre-holiday nights when consumer consumption rises.

Note especially that Schaefer will deliberately **cut commercial breaks** down from the usual six to just four, and total commercial time within the feature film from 13 minutes to only 5 minutes.

Programs will be called Schaefer Award Theater and indicate a deliberate departure back to the original concept of sponsorship and away from slide-rule buying.

American producers are doing a slow burn over the fact that while one-third of the shows entered at Cannes were American, only one U.S. tv show got as much as an honorable mention.

Complaints are that the jury appeared to be inclined in favor of French film product.

But it's also been noted that many U.S. producers sent over **action shows and situation comedies** while awards are usually based on artistic merits.

There are a few warning signs that video-tape may be falling into the same traps that its technical predecessors, motion picture film and radio tape, eventually found all but insurmountable.

The Pat Boone show this past week, for example, used 30 video-tape splices.

Veterans point out that film started out some decades ago as a "one-take" process, as did radio tape a few years ago, and that demands for re-takes and complicated editing and assembly soon made both processes expensive and time-consuming.

If video-tape should follow the same pattern it will sacrifice much of its inherent speed and economy, and would then depend only for use on its superior broadcast quality over film.

The ratings potential of an off-network program as a local daytime strip does not appear to be at all affected if the station puts the show in a weekly nighttime time slot before starting daytime stripping.

Comparisons of six stations now stripping *Medie*, for example, showed that two stations that previously aired the show weekly at night were in fact among those doing best with the re-runs.

Here are ARB averages for six stations stripping *Medie*:

CITY	STATION	RATING	SHARE
Las Vegas*	KLAS-TV, 3:30 p.m.	7.2	60%
Miami*	WTVJ, 1:00 p.m.	9.3	65%
Atlanta	WAGA-TV, 1:00 p.m.	4.1	30%
Philadelphia	WFIL-TV, 10:00 a.m.	4.2	31%
San Francisco	KRON-TV, 9:00 a.m.	3.7	42%
Texarkana	KCMC-TV	12.0	59%

*Cities where nighttime exposure preceded daytime stripping.

The ticklish problem of getting into film financing from the point of view of the new investor is being handled with creative awards by Financial Credit Corporation.

Since as much as \$7.5 million is believed to be tied up in money invested in some 150 pilots made in the past year but not sold, Financial Credit is spending \$250,000 on prizes in a contest to select **pilots that have the best audience reactions.**

Strategy behind the move is to eliminate as much of the risk as possible before putting down the \$1 million or more per show needed to bankroll a tv film series.

There was a small cutback in the ITC sales staff last week.

It's the first personnel scissoring since the inception of the new combine.

A company spokesman stated that only four or five men were pink-slipped, not unusual in terms of its large sales staff, and that their posts would be filled again at some time in the future.

Network shows that dislodge established syndicated programs in time-period recaptures may well be upsetting rating hornets' nests in many cities.

One test case is New York's 10:30 p.m. Saturday period, where both NBC TV and CBS TV have recently recaptured time and where syndicated Sea Hunt consequently moved from WCBS-TV to WABC-TV. (See FILM-SCOPE, 16 May 1959.)

Daily ARB reports for the first four weeks of May show that a three-way ratings split resulted which had Sea Hunt boosting WABC-TV's ARB score by 10 points or more and then sec-sawing for ratings supremacy with the network show that replaced it.

Sea Hunt ranged from 17.0 to 11.6, Markham from 15.6 to 14.3, and D. A.'s Man on NBC TV from 12.7 to 8.2; four week ARB averages were Sea Hunt, 13.9; Markham, 14.2 and D. A.'s Man, 10.1.

This pattern appears to anticipate time-periods of **generally increased competition** this fall in which huge ratings will be impossible for any show, whether syndicated or network in origin.

COMMERCIALS

Look for drastic changes in commercials built around the use of music for their sales effectiveness.

Significance of the shift is that many commercials are now being made with the **music track first** and the copy and visuals fitted in later.

More than a dozen such "music first" commercials for food, drug, auto and apparel brands were reported completed in recent weeks by one producer alone, Music Makers.

They include: Young & Rubicam's Tang, Kaiser, Sanka and Tek; J. Walter Thompson's Ford, and Aero-Shave; Kenyon & Eckhardt's Mercury and Praise; Doyle Dane Bernbach's Cutex, Chemstrand and Thom McAn; and Compton's Duncan Hines.

The trend for the commercials industry to continue to concentrate into the hands of a smaller number of producers continued last week with another merger.

Transfilm, which itself is part of Buckeye Corporation's holdings, has teamed up with Wylde Studios, animation specialists. Wylde will move into the present Transfilm facilities.

SPONSOR HEARS

30 MAY 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

Prize rumor of the week: Sonny Werblin, upper MCA executive, was forming a syndicate to acquire NBC.

This comes right on the heels of the one about Edgar Kaiser offering to buy the network for \$300 million.

Call it the ultimate in something or another, but a tv network president recently made a long plane trip just to tell an advertiser this:

How sorry he was that the advertiser's requirements couldn't be fitted into the coming season's network schedule.

Madison Avenue this week buzzed that a tobacco account—one of the giants—has become receptive to migration.

No particular brand was mentioned; but that didn't stop more than one agency from taking careful inventory of recent indications of displeasure.

Never before have agencies, networks, and packagers found it so frustrating trying to maintain in mimeo form the tv program schedules for the fall.

No sooner is the last sheet off the machines than the data is outdated by another batch of program or time changes.

Reps are keeping a sharp watch on the efforts of a tv broadcaster in the deep South to recruit their stations for barter deals—one of them operated by the World Travelers Club.

The broadcaster is asking for a commission in addition to the one collected by the WTC.

Perhaps no other advertising spender expects so much personal service from the president of an agency as the drug manufacturer.

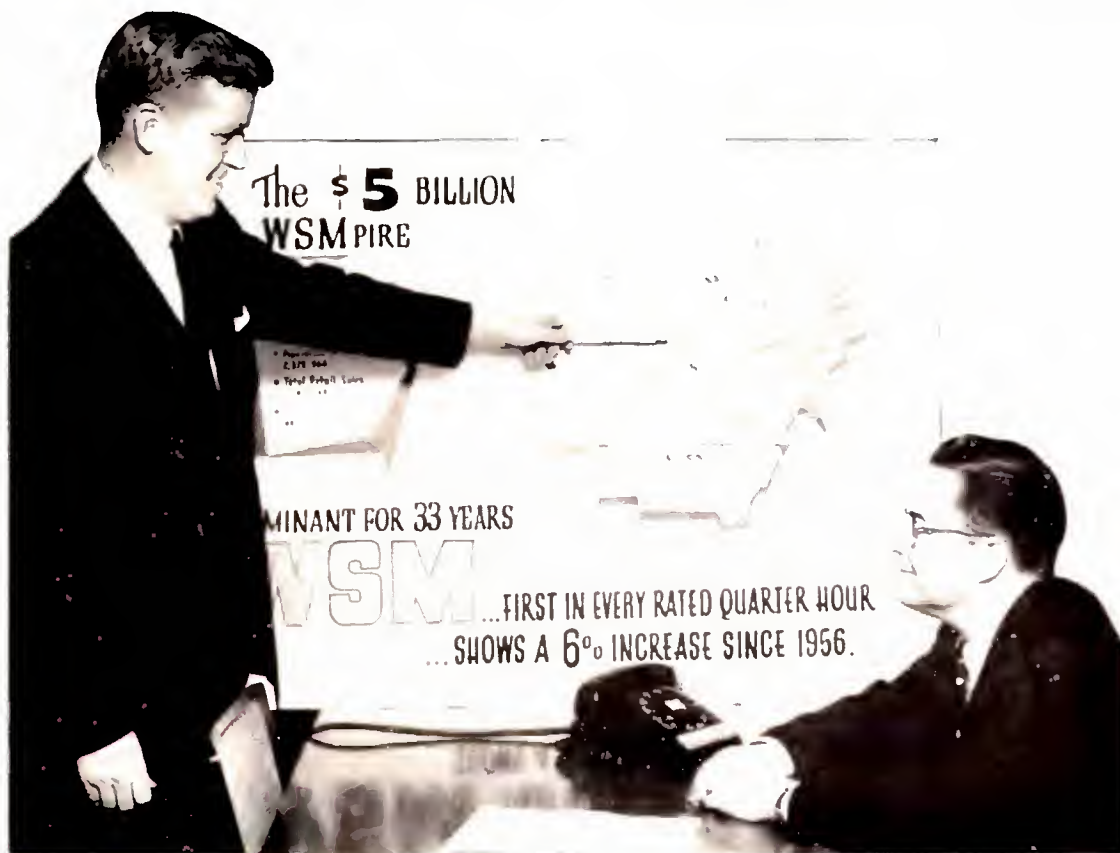
The agency head not only is expected to make frequent calls on the client but he's supposed to attend all sales meetings and conventions.

One such president last year racked up about 60,000 miles of travel.

In rejecting the solicitation of a Beverly Hills, Cal., trader of branded items for free spots, a western radio station operator wrote:

"Did it ever occur to you that stations might be accepting merchandise from you and your clients and returning the signed affidavits of performance, but failing to run your spot announcements?"

"If such things are happening, may I say these stations are cutting their own throats because eventually the advertiser is going to realize he is not getting sales results in those areas and hence wouldn't buy these stations if he were to advertise at a later date. . . . I am enclosing ratecards and other data on our station."



"WSM Helps Fleischmann Keep Pace with the Growing Central South..."

Says J. Walter Thompson's Frank Marshall

As Broadcasting Group Head on the Standard Brands account, Frank Marshall (shown above with Blair's Tom Harrison) makes it his business to know markets and media.

He is well aware that WSM's 202 county daytime audience spent \$870,730,000.00 for food last year, and that the astounding WSM 766 county nighttime audience poured \$3,827,278,000.00 into grocery store cash registers during the same period.

Small wonder that Fleischmann uses WSM's Grand Ole Opry, and a daytime spot schedule on WSM, in order to "keep pace with the growing Central South"!

Are your clients' products "keeping pace" in America's 13th Largest Radio Market? If not, you need the selling power of the Station that actually has a measurable audience in more than one-fourth of all the counties in the United States. Bob Cooper or any Blair man can give you the facts and figures.

WSM Radio

Key to America's
13th Radio Market

50,000 Watts • Clear Channel
Blair Represented
Bob Cooper, Gen. Mgr.

AUTOMOBILES

SPONSOR: Miller Pontiac Inc.

AGENCY: Direct

Capsule case history: Miller Pontiac of Columbus, Georgia, a new auto agency placed a regular schedule on WGBA. The campaign called for minute spots to be written by the WGBA continuity staff and to be read live by the disk jockeys. Heavy emphasis was put on Bill Bowick's show. Results came quickly. T. E. Miller, president for the agency, said, "We started only nine months ago and now we are almost as well known as some of the other auto agencies that have been in business here for 15 or 20 years. A good part of this splendid public relations job was accomplished through the air over WGBA." Miller went on to say, "Our dollar has been well spent over WGBA, and we feel our account has been given exceptional service beyond that normally expected from a radio station. Bowick's program gave us the push we needed. The impact of his recommendation to the Columbus audience was an important factor." The advertiser has now placed regular schedules with WGBA.

WGBA, Columbus, Ga.

Announcements

SOFT DRINK

SPONSOR: Detroit-Squirt
Bottling Co.

AGENCY: MacManns, John &
Adams

Capsule case history: MacManns, John & Adams, advertising agency for the Detroit-Squirt Bottling Co., placed a 13-week schedule on WCHB. The agency bought minute announcements, scheduled throughout WCHB's broadcast day. WCHB air personalities, Joe Howard, Bill Hall, Larry Dixon, George White and Trudy Haynes, all gave the announcements in their own particular delivery style which added both a personal touch and warmth to the spots. In a letter to WCHB's general manager, Frank M. Seymour, MacManns, John & Adams' broadcast media supervisor, Charles N. Campbell, wrote: "Thanks to you, Frank, and your staff, for the fine support and cooperation you have extended to our client who has been advertising on WCHB, and also congratulate your station for the results that have been realized by our clients." Campbell also said "We look forward to many more successful campaigns on WCHB." The advertiser and agency are presently setting up new schedules.

WCHB, Detroit

Announcements

MUSIC STORE

SPONSOR: Music Castle Record Shop

AGENCY: Direct

Capsule case history: Music Castle Record Shop, Scottsdale, Ariz., was interested in reaching people of all ages and Johnny Castle purchased a schedule of 10 announcements weekly on the five personality d.j. shows on KPHO Phoenix. Spots announced tie-in contest with station. Weekly winners got KPHO "Hit Pick Package," an album of five hit-to-be record selections by the five d.j.'s. In addition spots promoted the Castle Record Club, which gives a free record or album for every 10 records or albums purchased. The club roster has now grown to about 750 members. Result of the campaign on KPHO: a multi-volume increase based on both expanded store traffic and regular habit-buying purchases. The store, whose volume is usually at least 25% higher in winter months because of visitors to the resort area, reported sustained business through the summer months. "KPHO's solid programming," Johnny Castle said "has been largely responsible for the store's success here."

KPHO, Phoenix

Announcements

INSURANCE

SPONSOR: National Travelers Life Co.

AGENCY: Dean Simmons
Pacific Div.

Capsule case history: Radio is nothing new to Milton I. Rose, West Coast director of sales and advertising for the National Travelers Life Co. He has been using KPOP successfully for the past 15 years. Frank Burk, gen. mgr. of KPOP, says, "Rose experimented in every way with every format we had on our station and got the best results using two 60-minute and one 30-minute weekend programs featuring local news, and a once-weekly Negro spiritual d.j. program." The advertiser supports these with a schedule of minute announcements throughout the week. All scheduled are purchased on a 52-week basis. Rose services his advertising by standing by in the studio during weekend newscasts to answer the phone questions that pour in concerning the firm's life insurance. "The phone is my barometer," Rose says. "Results, not ratings, are the only way we decide a schedule's effectiveness." Rose also reported the radio has been the most productive of all mediums for the

KPOP, Los Angeles

Programs & announcements



Q: Which of the following words describes each of these radio stations: Modern? Old-fashioned?

A:

Four out of five Washington, D. C. area residents polled by PULSE found WWDC modern—a greater percentage than any other radio station. Less than one in twenty figured us for fuddy-duddies. And just as significantly, we received fewest “don’t know” votes. Proof that Washington *does* know a “live wire” when it hears one. Let us cut *you* in on the current!

	WWDC	Sta. A	Sta. B	Sta. C	Sta. D	Sta. E	Sta. F	Sta. G
Modern	79.3	77.0	31.8	37.1	24.8	30.8	59.6	72.7
Old-fashioned	4.6	1.7	5.1	10.0	6.6	2.8	8.7	5.8
Don't Know	16.1	21.3	63.1	52.9	68.6	66.4	31.7	21.5

All figures indicate percentages

Radio Washington

WWDC

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

out 13 June

CANADIAN SPONSOR

an analytical interpretive USE
magazine for agency / advertiser
buyers of tv and radio time

facts about CANADIAN SPONSOR

1. purpose

To provide all advertisers and advertising agencies interested in Canadian radio and television with a factual, interpretive, analytical, "how to" business publication edited 100% for them.

2. editorial content

Basic editorial components are: (a) two-page newsletter, (b) several articles dealing with radio/tv problems, research, programing, costs, commercials, case histories, timebuying and many other key facets of the changing radio/tv scene, (c) news and idea wrap-up departmentally arranged, (d) editorial and letters column.

3. format and distribution

CANADIAN SPONSOR is a full fledged publication modelled in physical appearance and contents after SPONSOR. It is highly pictorial, functional, easy to read. It is designed for fast and efficient use by busy media-buyers, account executives, ad managers and other selective decision-makers.

4. circulation

guarantee-initially 2000 copies

breakdown-at least 6-out-of-10 copies to agency/advertiser executives interested in radio/tv in Canada. Included are U. S. executives concerned with Canadian air media. The remaining 4-of-10 copies to station executives, station representatives, broadcast services. This emphasis on buyer readership reflects the magazine's editorial focus.

rates- combined CANADIAN SPONSOR with SPONSOR, \$9 a year; CANADIAN SPONSOR only, \$5 a year. Quantity prices on request.

frequency-every other Saturday effective 13 June 1959.

5. staff

Unlike other publications originating in the U. S., Canadian SPONSOR is completely researched, written, and edited by a Canadian staff based in Canada. It profits by SPONSOR's experience in interpretive use journalism and the special interest that SPONSOR's publisher has had in Canadian air advertising since he attended his first CAB meeting in 1937. Otherwise, its total orientation is Canadian. Publisher, Norman R. Glenn; Editor, John McTaggart; Business Manager, Mike Roberts.

6. advertising rates

ask for CANADIAN SPONSOR rate card

7. office

67 Yonge Street, Toronto 1, Ontario. Empire 4-0455

WRAP-UP

NEWS & IDEAS

PICTURES

AGENCIES

J. Walter Thompson will have the largest tv publicity budget ever — \$100,000 — to ballyhoo the Ford hour series on NBC TV, starting in the fall.

The network will back up this series with a record promotion budget, using minimum full-page ads in Metropolitan markets for the initial telecast.

HOLIDAY WITH CHEVALIER, a special one-hour musical to be aired on CBS Radio in Mid-September, is the topic being discussed with star Maurice Chevalier by Albert B. Richardson, Jr. (l), v.p., Chesebrough-Ponds advertising and Arthur Hull Hayes, CBS Radio pres.



Agency appointments: Reddi-Wip's Top-Wip, a low calorie, pressurized whipped light dairy cream introduced last year, to **Kenyon & Eckhardt**, Los Angeles . . . Premier brand of Francis H. Leggett & Co., recently acquired by Seeman Bros., to **Anderson & Cairns** . . . Allegheny Airlines, to **VanSant, Dugdale & Co.**, Baltimore . . . Fulham Bros.' Fisherman products to **Charles F. Hutchinson**, Boston . . . The Bunn-O-Matic Coffee Brewing Equip-

SITTIN' ON TOP O' THE MAIL: Marilyn Handschuh scans the 9,052 letters received last week by WOW, Omaha, for contest done jointly with Safeway Stores, Gold Bond Stamp Co.



CLEAN-UP D.J.'S at WRCV, Philadelphia, participate in "Clean Up, Fix Up, Paint Up" week. Sweeping the area (l to r) Pat Landon, Jack Rattigan, Ed Hurst, Joe Grady



CONFEDERATE 'WEE REBEL,' four-year old Bill Autry, pitches William Hinman of Lambert & Feasley, with the story on the station he represents—WRBL-TV, Columbus, Ga.

ment Division of Bunn Capitol Co., Springfield, Ill., to Compton, Chicago . . . Foster-Grant Co., Leominster, Mass., makers of sunglasses, with billings at \$500,000, to Donahue & Coe . . . Popeye brand peanut butter of Sussex Foods, to Hicks & Greist, Inc.

This 'n' data: Henderson Advertising has moved to new offices at 55 South Pleasantburg Drive, Greenville, S. C. . . Bergen Newell, account executive with R. E. McCarthy & Associates, will have his book, *Naked Before My Captors*, published in New York this week by Frederick Fell, Inc.

Personnel changes at Meldrum & Fewsmith, Cleveland: Herbert Cooper, elected president; E. T. Morris, chairman of the board; Robert Pfleger, to the executive committee; Robert Gardner becomes v.p. and Warren Eggly, to treasurer.

They were elected v.p.'s: Humboldt Greig, at C. J. LaRoche . . . Curtis Abel, at Y&R's Los Angeles office . . . Erie Marder, at K&E . . . William Rowe, at Richard Lane & Co., Kansas City.

Other personnel moves: Bernard Schiff, named president of Webb Associates, New York . . . William James, v.p. of Gardner, elected chairman of New York executive committee . . . Marty Herbst, from F&S&R, to media research manager at Donahue & Coe . . . Thomas Beaumont, to manager of the merchandising department of Y&R's San Francisco office . . . Bern Kanner, to associate media director and Roger Clapp, to assistant media director at B&B . . . James English, to associate media director at K&E . . . Stuart Canon, to copy supervisor and Philip Porterfield, merchandising account executive at Joseph Katz Co., New York.

ADVERTISERS

Brown & Williamson (Bates) has changed its mind about dropping its alternate week of *The Texan* (CBS TV) and putting the money into spot tv.

A major factor in the decision to go on with *The Texan* in the fall: B&W had to have a second show to *Wanted Dead or Alive* on CBS to benefit from the maximum discount.

Seventy national or regional food advertisers who distribute in Grand Union stores will be confronted with this opportunity:

To participate in a free, three-month test of the new Store Video plan for in-store electronic point-of-purchase display.

Lee Wagner, president of Store Video, New York (founder of *Ti Guide* in New York and advertising v.p. of the Flav-R Straw Co.), will dry-run the plan in one test and one

NEWEST THING IN BEACH WEAR: Jean Cary models stole won in WJIM-TV, Lansing, contest sponsored by Vivian Woodward Cosmetics



NEWLY-ELECTED PRESIDENT of the Pa. Association of Broadcasters, Cecil Woodward (l) of WEJL, Scranton, meets with states Gov. David Lawrence and retiring pres. George Koehler (r) of WIFL, Phila.



IN THE AIR WHILE ON THE AIR: is theme KNEW, Spokane, used to promote its *Grocer of the Week* show. D.j. broadcast program two hours in this mobile unit which was hoisted on a crane and boom

control GU store in the Bronx, New York.

The test store will include 47 RCA-installed tv monitors fed via closed circuit with telop slides provided by food advertisers for relating seven-second exposures at peak traffic times.

After the free test for selected national advertisers (which begins 15 July), Store Video will develop rates which Wagner expects to range from 35¢ per 1,000 sales transactions at the cash register, to no higher than \$1.



Campaign: Rainbow Crafts, Cincinnati is following its off-season tv campaign for Play-Doh modeling compound with a similar off-season tv promotion for Wood-Doh, a companion modeling compound to Play-Doh. The schedule to run through 30 June on *Terrytown Circus*, WOR-TV, New York and CBS TV's *Captain Kangaroo*, will also be picked up for stations in Los Angeles, Milwaukee, New Orleans, Houston, Seattle, Cincinnati, San Antonio and Miami. Agency: Farson, Huff & Northlich, Cincinnati.

UNUSUAL CIRCUMSTANCES

Make Experienced Manager of VHF and 50,000 Watt Combined Operation in One of Top Dozen Markets Immediately Available. Ten Years in Management at Same Operation. Excellent Record and Best References. Strong on Sales. Desires Association That can Utilize Ideal Experience and Background in Radio, Television or Both.

SPONSOR

BOX 22

Here's TvB's estimated expenditures (as compiled by LNA-BAR) for the top 15 network company advertisers, followed by the 15 network brand advertisers for March, 1959:

RANK	COMPANY	GROSS TIME COSTS
1.	P&G	\$1,560,200
2.	Lever	2,698,706
3.	General Foods	2,197,804
4.	American Home	2,130,984
5.	Colgate	2,099,467
6.	General Motors	2,021,992
7.	American Tobacco	1,360,212
8.	R. J. Reynolds	1,345,731
9.	Sterling Drug	1,332,989
10.	P. Lorillard	1,294,028
11.	Bristol-Myers	1,118,996
12.	Liggett & Myers	1,133,141
13.	General Mills	1,123,536
14.	Ford	1,097,515
15.	Gillette	918,805

RANK	BRAND	GROSS TIME COSTS
1.	Asacin	\$759,365
2.	Chevrolet	753,012
3.	Tide	670,776
4.	Bayer Aspirin	652,249
5.	Phillies Cigars	566,972
6.	Kent	560,828
7.	Ford	541,146
8.	Camel	536,118
9.	Viceroy	532,728
10.	Gleem	522,843
11.	Bufferin	517,692
12.	Pall Mall	498,249
13.	Dristan	471,621
14.	Winston	470,939
15.	Colgate Dental Cream	460,227

FILM

Expanded production plans for fall were revealed last week by a number of syndicators, gearing for more extensive programming operations this year than in 1958.

Among syndicators with greatly enlarged programs blueprints are the following:

- ABC Films, with *Congressional Investigator* as the third of its new shows in current production.

- CNP, unveiling *Not For Hire* (originally Provost Sergeant) and *Pony Express* as titles number three and four of new series in filming.

- ITC, readying *Whiplash* plus pilots for two undisclosed series, in addition to one more video-tape show.

Sales: Ziv reports Latin American sales of 22 different programs in 12 markets, totaling 124 film contracts . . . MCA Paramount's package to KONO-TV, San Antonio . . . CNP's *Life of Riley* sold to KPIX, San Francisco; WPRO-TV, Providence; WJXT, Jacksonville; WFBC-TV, Johnstown-Altoona; WTVT, Salt Lake City; WHDH-TV, Boston; WBRC-TV, Birmingham; WRTV, Great Falls; WHBF-TV, Rock Island; KFYY-TV, Bismarck; WDAY-TV, Fargo; WLBZ-TV, Bangor; KCMT-TV, Alexandria; WKRG-TV, Mobile; WCIA-TV, Champaign; and WBTV, Charlotte . . . MGM-TV feature films to WSOC-TV, Charlotte . . . WPIX's *Cold War* sold to KHVH-TV, Honolulu; KTVT, Salt Lake City; KCON-TV, Tucson, and WECT-TV, Wilmington.

More sales: Ziv's *Lock-Up* signed by Thorpe Financing Company in Milwaukee, Madison, Green Bay, Eau Claire, La Crosse and Wausau, all in Wisconsin; by Texas State Optical Co. in Midland-Odessa and Harlingen; by Morris Plan Savings and Loan Assn. in Indianapolis; and by American Savings Bank alternating with Blackburn Department Store in Amarillo. Total sales of *Lock-Up* reportedly cover 46 markets . . . Market list on Carling Brewing's buy of CBS Films' *Phil Silvers* includes the following cities: Altoona, Atlanta, Baltimore, Bay City, Bellingham, Birmingham, Boise, Boston, Buffalo, Burlington, Cadillac, Cincinnati, Cleveland, Columbus, O., Dayton, Detroit, East Lansing, Erie, Eugene, Evansville, Flint, Ft. Landerdale, Ft. Wayne, Grand Rapids, Greensboro, Greenville, Harrisburg, Hartford, Houston, Huntington, Idaho Falls, Indianapolis, Jacksonville, Klamath Falls, Knoxville, Lancaster, Lima, Medford, Memphis, Montgomery, Nashville, Norfolk, Oklahoma City, Orlando, Parkersburg, Peoria, Pittsburgh, Portland, Ore., Rochester, N. Y., Roseberg, St. Louis, Seattle, South Bend, Spokane, Steubenville, Syracuse, Tampa, Toledo, Tulsa, Washington, D. C., Waterdown, Yakima and Youngstown.

Programs: NTA will handle more than 200 comedy shorts as *Custard Pie Playhouse*, containing Mack Sennett and other subjects . . . CNP as-

signed a leading role in *Pony Express* to Grant Sullivan.

Promotion: MCA TV mailed a booklet explaining ratings services to 10,000 tv executives . . . NTA signed merchandising contracts on Shirley Temple features with Random House books and with Rosenan Brothers and Nanette Manufacturing, both clothing manufacturers . . . Bonded TV Film Service distributed a 12-page booklet on film handling and print procurement.

Tape: Station CHCH-TV, Hamilton, Ontario, reports it is the first Canadian station to be equipped with Ampex Videotape units: one recorder is permanently located in a studio and a second is mobilized in a van.

Strictly personnel: Richard P. Moran, Jr., transfers to the CBS Films New York office . . . Herb Pearson appointed assistant sales director for Official Films . . . EPA industry achievement award to Hazard E. Reeves . . . Jay Williams becomes v.p. of Flamingo Films International . . . National Theatres elected Ely Landau as senior v.p., Oliver A. Unger as first v.p. and M. Spencer Leve as v.p.

NETWORKS

CBS TV this week disclosed that Buick (McCann-Erickson) had bought four 90-minute Ernest Hemingway specials from it for next season.

Adding the cost of the six Bob Hope shows it will carry on NBC TV, Buick's bill for specials next season will run somewhat over \$5 million.

For the first time, a box office motion picture to plug a new release, has bought the radio rights to sponsor the Floyd Patterson-Johannsson heavyweight contest 25 June.

According to the 2 April Nielsen, ABC Radio devotes more time to news and commentary programs than either of the two other competing networks.

The weekly statistics:
ABC: 19 hours, 50 minutes
CBS: 12 hours, 30 minutes
NBC: 14 hours, 05 minutes

Network renewals for NBC TV: Lever (BBDO) for alternate-weeks of *You Bet Your Life* . . . Buick (McCann-Erickson), for six, one-hour *Bob Hope* shows . . . Ford (JWT) for the Tennessee *Ernie Ford Show* . . . Lever (OB&M) and Spiedel (NC&K) for *The Price Is Right*.

Business notes at ABC TV: Liggett & Myers, for L&M, Chesterfield and Oasis, has purchased 90 hours of time for next season, calling for alternate-weeks on *The Alaskans*, *Adventures In Paradise*, *The Untouch-*

ables, *The Rebel* and *Black Saddle* . . . Lawrence Welk signed this week, an exclusive radio-tv dual agreement with Dodge and ABC, plus a separate pact with ABC covering five-years. It calls for one Welk tv show a week: the Saturday night *Dodge Dance Party*.

Sales at CBS Radio: In addition to Wrigley's \$1.1 million renewal, CBS reports another half-million dollars net in new business, led by sales to Shulton (Wesley Associates) for Father's Day promotion, and Ster-

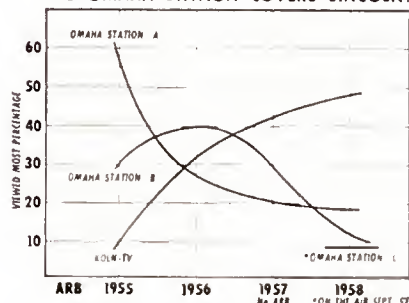


YOU'RE ONLY HALF-COVERED IN NEBRASKA

IF YOU DON'T USE KOLN-TV!



NO OMAHA STATION COVERS LINCOLN!



The Feltzer Stations

WYAT-TV — GRAND RAPIDS & ANAHEIM
WYAT-TV — GRAND RAPIDS & ANAHEIM
WYAT-TV — GRAND RAPIDS & ANAHEIM
WYAT-TV — GRAND RAPIDS & ANAHEIM
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WYAT-TV — GRAND RAPIDS & ANAHEIM
WYAT-TV — GRAND RAPIDS & ANAHEIM

One big market in Nebraska is in the extreme East. The other is Lincoln-land — 66 counties big, and well-heeled (containing more than HALF the buying power of the state!)

Viewers in the extreme Eastern market spend a lot of time switching from one to another of the three TV stations they have available. In Lincoln-land, the story is all KOLN-TV. It's the only station that covers the area.

Ask Avery-Knodel for all the facts on KOLN-TV — the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.

KOLN-TV

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives

ling Drug (Brown & Butcher), for 34-week schedule of three weekly daytime serials.

Net tv summer replacements: For the *Perry Como Show*, *Perry Presents*, starring Teresa Brewer, Tony Bennett and the Four Lads, beginning 13 June on NBC TV . . . For the *Carry Moore Show* the *Andy Williams Show*, sponsored by Revlon (La Roche), Kellogg (Burnett) and Pittsburgh Plate (BBD) beginning 7 July on CBS TV.

Programing notes: ABC TV will cover, live, the 1960 Winter Olympics Games from Squaw Valley, Cal., 18-28 February . . . New daytime shows at ABC TV: *Across The Board*, new audience participation show, begins 1 June, 12-12:30 . . . NBC TV's *Restless Gun* moves to ABC next season.

Financial report: First quarter billings for ABC TV 19% ahead of the like quarter, 1958, with net operating earnings up 25%—\$2.3 million compared with \$1.8 million for the first quarter, 1958.

New network affiliations: To ABC Radio, KRNL, Roseburg, Ore. . . . To the Keystone Broadcasting Co.: KCIJ, Shreveport; WSRO, Marlboro, Mass.; WDOG, Marine City, Mich.; WYRN, Louisburg, N. C.; KWAM, Memphis; KSON, Raymondville, Tex.; WRIS, Roanoke and WPAR, Parkersburg, W. Va.

Strictly personnel: James Aubrey Jr., named executive v.p. of CBS TV . . . Cliff Anderson, to director of special services for the ABC Western Division . . . Richard Brahm, to midwest manager for Mutual . . . Andrew Subbiondo, to director of administrative operations and Raymond Schwartz to controller of CBS Radio.

REPRESENTATIVES

Edward Petry deems most significant media development of '58 to be the accelerated trend to spot tv.

A report prepared by Petry on 1958 spot tv, "The \$511,10,000 Vote of Confidence," includes these observations:

1) Spot tv in 1958 gained at a faster rate than it did in '57 over 1956.

2) Advertisers increased their spot tv investments by 14%, or \$62,970,000, in '58.

A new rep firm: the Gene Bolles Co., New York, organized specifically to meet the needs of smaller market radio.

Rep appointments: KPBA, Pine Bluff, Ark., and WKKO, Cape Canaveral, Fla., to **Gene Bolles** . . . WHK, Cleveland, O., to **John Blair** . . . WJAC, Johnstown, Pa., KGEF, Bakersfield, Cal., and KILE, Galveston, Texas, to **Richard O'Connell** . . . KPOI, Honolulu, to **Jack Masla** . . . WCBM, Baltimore, Md., to **Peters, Griffin, Woodward**.

Personnelities: **John J. Kelley** named director of client relations, CBS TV Spot Sales; **George Pions**, head CBS TV Spot client relations in midwest . . . **David S. Allen** and **Leonard J. Morreale** to New York tv sales staff of Katz.

RADIO STATIONS

KYW and KYW-TV, Cleveland, have taken on the Cleveland City Planning Commission for a no-holds-barred battle on the issue of media discrimination in the dissemination of news.

The stations in editorial charged the commission of living in the 19th century by releasing exclusively to local newspapers the complete plans for redevelopment of Cleveland.

The commission's alibi: It thought that through the newspapers the people would be in a better position to review and comment on the plans.

Asked the stations: Did the commission think that radio listeners and tv viewers were not capable of exercising a similar digesting and critical capacity?

How they're helping to correct two common faults of radio today—a dual rate card system, and a complicated rate card:

WLYN, Lynn, Mass., is joining the trend toward "One Service, One Rate" via its issuance, this week, of a single rate policy for all adver-

tisers, plus a revised and simpler rate card.

Another station to join the single rate fold: **WBEE, Chicago.**

Ideas at work:

• To find "genuine" Eskimo Pies, **WDCY, Minneapolis-St. Paul** sent a d.j. to Anchorage, Alaska, where he originated two of his shows from the KFQD studios there. Upon his return, d.j. Ramsburg, via a dog sled team parade, hosted a special matinee to distribute the 1,000 pies he brought back. Station plans to follow-up his trip via a contest for listeners to guess the translation of a pre-recorded Eskimo's statement.

• "Air Conditioned Radio": That's the theme **KOMA, Oklahoma City** is using for a new summer campaign. As a tie-in, station will give away three room air conditioners during the summer months, to the listeners guessing the highest temperature each month, along with the day and hour it will occur.

• Another summer campaign: **WPEN, Philadelphia,** is mailing fans along with its "Who Does More Of What In the Summer" brochure to agencies, with account executives at the station working on a chart that compares radio as a basic summer buy, against newspapers and tv.

• **WIP, Philadelphia,** is promoting a Remington shaver schedule with a contest for the best arrangement of a special march tune on which the jingle is based.

• Into the air: **WINS, New York** is giving away free helicopter tours, two a week, to listeners who write in the most interesting reasons for wanting to hover over the city.

• **KNO, El Centro, Cal.** just concluded its "Imperial Valley Mother of the Year" contest, asking listeners to write in their selections. Total number of votes tabulated: 7,330.

• **WSB, Atlanta** and its advertiser, the Homelite Division of Textron, Inc., staged a "Keep Georgia Green" contest recently, awarding two chain saws to the winner. The contest, a 21-words-or-less one on the best reasons why the state should be kept green.

Station purchases: **WCNH, Quincy, Fla.,** to William Dodson, formerly program manager for WTTG-TV, Washington, D. C., for \$90,000 . . . **WYSR, Franklin, Va.,** to

Thomas F. Clark, president of the rep firm bearing his name, for \$80,000. Both sales brokered by Blackburn & Co., Washington, D. C.

Call letters change: KLN, Oakland, the recently published Crowell-Collier station to KEWB.

This 'n' data: WHKK, Akron, O., has just inked a contract for 17½ hours of its nighttime programs to one sponsor Lujan Drive-In Restaurants . . . WCSH, Portland, Me., is making available to graduates who are members of its '970 Club' a recording of the graduation ceremonies at their schools . . . KMOX, St. Louis is launching its "Operation Job Hunt" for students seeking summer jobs . . . WGN, Chicago and the Illinois Opera Guild are holding their second annual search to discover new operatic talent awarding the first place winner \$1,000 . . . The fourth annual "Radio Announcer Day" at WSAZ, Huntington-Charleston, attracted 52 of the station's sponsors to run the station from sign-on to sign-off . . . A new name for a news department: Radio-active, adopted by KLZ, Denver.

Kudos: Earl Sargent, of KWFT, Wichita Falls, Tex., awarded a degree of honorary state farmer from the Future Farmers of America, Oklahoma Association . . . To KYW, Cleveland, the 1959 Journalism Award for Radio Stations, sponsored

by the Ohio State Bar Association . . . To KMOX, St. Louis, the Award of Merit from the United Cerebral Palsy Association.

Station staffers: Wendell Campbell, to v.p. in charge of Pacific Coast sales for RKO Teleradio Pictures o&o stations. Replacing him as v.p. and general manager of KFRC, San Francisco: Jack Thayer . . . Richard Calender, to sales manager of KEWB, San Francisco-Oakland . . . E. H. Keown, made a v.p. of WQSN, Charleston, S. C. . . . James Simons, to general sales manager of KFVB, Hollywood . . . Stephen Rooney, to general manager of WAMP, Pittsburgh . . . Robert Pettingell Jr., to sales manager for KOB, Albuquerque . . . Bill McMahon, to program and public affairs director, WSJM, St. Joseph, Mich.

TV STATIONS

Pittsburgh stations this week jumped into the gap left by the newspaper strike.

For instance, WTAE scheduled five half-hour programs and 12 news breaks, plus an offer to "run as many ads as time permits for viewers who advertised in the papers' classified section."

Station is also printing and distributing some 20,000 news letters to area residents.

Two TVB tabulations were released this week, showing:

1) More than 125 different types of advertisers in 32 different categories used tv in 1958. Food and grocery products topped the combined network and spot list; P&G topped the advertisers' list (See page 61 for top 15 networks tv advertisers in March.)

2) Newspapers are making increased use of tv advertising on a local level, according to a survey for TVB by BAR. The results: 35 newspapers in 11 major markets purchased a total of 705 spots during a sample week in the fourth quarter, 1958. In the same sample week, 1957, 32 newspapers bought 626 spots.

Ideas at work:

• An unusual buy in tv: A group of merchants, to promote the Gunnison area as a fishing and hunting "Utopia," have banded together to buy half of *Spotlight on Sports*, on KOA-TV, Denver. Reasons for buying into this show: It's a program with seasonal emphasis to attract the tourists.

• WDAU-TV, Scranton held its first annual bowling tournament for women, attracting 200 teams. Top award in the handicap division: \$500 plus a team trophy. Station carried filmed highlights of the entire tournament on two special half-hour programs.

This 'n' data: KOLN-TV, Lin-

WGR-TV

Selling the Buffalo-Niagara Falls market

REPEAT ORDERS in the nation's 14th market, as anywhere else, are the best evidence of television's selling ability. WGR-TV, NBC in Buffalo, is proud that 25 national and 21 local advertisers, who have used the station continuously since it started in 1954, have renewed for 52 weeks of 1959.

These, and newer advertisers, will get even better sales results in 1959, as WGR-TV continues to provide better service for more viewers in the mighty and prosperous market known as the Niagara Frontier.

For best results from America's most powerful selling medium, be sure to call Peters, Griffin, Woodward about availabilities in Buffalo.

NBC • CHANNEL 2

A TRANSCONTINENT STATION

coln, was announced as the station which developed the lowest cost per inquiry on the Butter-Nut Flower Seed Offer, conducted on some 65 tv stations. The prize to weatherman Bob Taylor: a 10-day, all-expense paid trip for two to Rio de Janeiro, plus \$500 for spending money . . . **WBBM-TV**, Chicago, is circulating a "squeezed out" folder telling advertisers and agencies to "plan ahead and avoid getting caught short . . . buy now for the fall, and take your pick of choice nighttime I.D.'s and station breaks."

Kudos: To the promotion department at **WSPA-TV**, Spartanburg, national honors for promoting CBS TV's *The Big Payoff*, sponsored by Colgate . . . To the art directors of **KMTV**, Omaha, 12 of the 41 awards in the Omaha Art Director's exhibition of editorial art and design . . . The Alfred P. Sloan Award won by the H. H. Meyer Packing Co. for its sponsorship of *Signal 3* on **WLW-TV**, Cincinnati . . . **WHAS-TV**, Louisville, honored for the second consecutive year in the University of Kentucky-Kentucky Associated Press "Broadcast News Awards for Distinguished Leadership."

On the personnel front: Vincent Sheean, WBC's special Far Eastern correspondent, will set up a WBC news bureau in Peking to report directly from Red China.

EQUIPMENT

A new development that's bound to increase summer tv viewing:

Magnetic Amplifiers, Inc., of New York has a device that will enable vacationers and picnickers to plug a home portable tv set into a car's dashboard.

It's a compact solid state static inverter—converting six or 12 volt DC battery currents to 115 volt, 60 cycle AC power, furnishing the equivalent of 100 or 200 watts.

Other recent equipment developments:

- For weather reporting, **WLW-AM & TV**, Cincinnati, has a new, electronic weather map machine, capable of receiving a complete weather map every two minutes. It's

a facsimile machine—the Alden Automatic Weather Map Receiver, connected with the U.S. Weather Bureau's Master Analysis in Washington, D. C.

- For recording motion picture sound tracks on location or in the studio: **RCA** demonstrated its new equipment at the Society of Motion Picture and TV Engineers (SMPTE) convention—the PM-72 Portable Magnetic Recorder, using completely transistorized audio components, and weighing 40 pounds. Housed in a formica-covered case, it measures 12x10x20 inches and can be supplied for either 16 or 17½ millimeter magnetic film.

Random notes: **WBTV**, Charlotte, N. C., has the first production model of the advanced **RCA tv tape recorder**, designed to produce interchangeable color or black-and-white tv tapes . . . **Mitch Miller** was elected, last week, to the board of **Bradford Audio Corp.**, makers of hi-fi and stereo equipment.

FOOD INDUSTRY

(Cont'd from page 17)

the newspaper advertiser may have to supplement his metro buy with suburban papers. With tv or radio he can blanket both city and suburbs.

What is local food store advertising worth? Here is part of the picture:

Last week's installment reported some 21,000 stores that do better than a \$500,000 annual volume (this qualifies them as supermarkets). The average supermarket allocates about 2.13% of sales for advertising. At that rate, these 2,100 supers invest \$25.5 million at the local level; this is in addition to what the 350,000 independents spend.

National advertising: When air media establishes greater rapport locally, still more national brand advertising will follow, King believes. The rapport will come when air media presentations are based on helping the local dealer make a profit. First it is necessary to understand how the retailer does make a profit.

He either makes a profit "on" something or "with" something.

The merchandise he makes a profit "on" include, soft drinks, spices, extracts, waxes and polishes, health and beauty aids, meats and produce: all

carry sufficient mark-up to give him a reasonable profit on each sale.

The items he makes a profit "with" are the demand items such as soaps, cereals, baby food, coffee, flour, sugar, tobacco. The profit structure of such items is low, often below the break-even point of over-all store operation. But these are the items that create heavy store traffic: national advertising has pre-sold the consumers and the retailer needs this traffic to build his over-all sales volume.

"Good marketing practice," says King, "demands balanced selling. The equation for profit is the combination selling of fast turning, low gross profit, big dollar volume demand merchandise in conjunction with high-gross profit, slower turning impulse merchandise. The profit-minded retailer wants to use national advertising campaigns to his advantage by using merchandise he makes money 'with' to stimulate the sale in volume of merchandise he makes money 'on.'"

Here is where tv, radio and the national client can use smart merchandising to get both affection and support from the retailer. When a national cheese manufacturer develops a "cheese-and-produce" promotion in its air advertising (featuring salads made of cheese, grapes, walnuts, apples, etc.) it won't take any persuasion to get the retailer to merchandise it with a whopping gondola or island display, because the retailer is enchanted by the idea that the cheese advertiser is helping him sell apples or grapes at a 35% profit. Every year, supermarket operators are offered more than 16,000 promotions; it stands to reason they can't use them all and will only pick the ones that help them personally. So it is up to air media to help national advertisers build the kind of creative campaigns that get the deserved push at point-of-purchase.

"It takes a lot more than a color page or tv program to move goods out of a store," King contends. When a retailer hears about a national ad campaign, his first thought is "So how can I tie in right here?" This is what King means by the "local identity" that is needed by both advertisers and air media.

Then, too, there are several types of national brand food items that are giving short shrift to air advertising, and thus present a challenge. These

are, for the most part, canned and packaged fruits, canned vegetables, canned fish, condiments, cooking and baking ingredients, and produce. In each of these areas, air media could improve its position. TvB has been taking steps in this direction with slanted presentations, has been collecting some exceptional success stories.

On all fronts, air media has a big opportunity to increase its stake in the booming food business. They can do it best by plugging at both local and national levels. As a guide, here are several trends reported in the 1959 edition of *Progressive Grocer's* "Facts in Grocery Distribution":

- Trading stamp use and influence starting slow decline.
- Perishables to get stronger promotion, more advertising.
- Customers becoming more price-conscious. Specials more effective.
- More interest in nutrition.
- Present items and brands need reappraisal.
- Private brands making headway.
- Manufacturers, wholesalers working more effectively with retailers.

SPONSOR ASKS

(Cont'd from page 49)

Joe Sperry, radio tv mgr., Campbell-Mithun, Inc., New York

Judging from past performances, successful product contests usually have a firm foundation of great IF.

IF represents the contest Interest Factors. Interest Factors are tested



Use prizes with strong appeal to self-satisfaction

appeals of emotional stimuli which hit hard at the viewer's sense of desire, competition, materialism or self-satisfaction. They are often unconsciously selfish.

There's no room for implied chance. Strong positiveness surrounds successful contest IF. The sold contest entrant really believes *he* is going to win.

Television opens the tent to the contest. It creates awareness of the contest aims and of the product or service sponsoring them. It does so


with the sights and sounds of modern merchandising.

So, the contest, to have any magic, cannot be pedestrian. If it lacks emotional pitch its value becomes questionable.

By the very nature of today's television exposure, the strength of contest Interest Factors must readily lend themselves to strong, impressions easily assimilated and acted upon by the viewer. This means coordinated visual and aural creativity . . . the strongest pulling power with little filigree.

Today's viewer is bombarded with a surfeit of attention-getting devices at all levels. Many are realistic; many are not. The viewer's choice must be his own; and his decisions will be based on how and for what reasons he has been stimulated.

Television also serves your contest best when it pulls them *into* the tent. The Interest Factors generate participation by the viewer, and tv's simple, straightforward exchange starts the reaction. If enough good Interest Factors are present, your contest will be a success.



WKOW
 MADISON, WISCONSIN

Oscar Mayer's dollar buys more on WKOW

"... Our 75th Anniversary sales campaign on WKOW was made even more effective by the complete and aggressive merchandising help provided by WKOW's Merchandising Director Jim Miller. His calls on grocers, his success with display installations and his thorough coverage of the trade with merchandising letters added immeasurably to the selling impact of the campaign."

Clay Kent
 Sales Promotion Manager
 OSCAR MAYER & CO.

We are proud of the part we played in your 75th anniversary celebration. Thank you, Wherry, Baker & Filden, Inc. for this opportunity to prove that WKOW-TV is first in selling & buying Madison and southern Wisconsin.
 Ben Hovel
 General Manager
Represented Nationally by Headley-Rood

WKOW

MADISON, WISCONSIN

TV-a

RADIO - 10 KW - 1070

SURE-FIRE



says John Guider, Pres. & Gen. Mgr.

WMTW-TV

POLAND SPRINGS, ME.

The Warner Bros. library is sure-fire. These are films you can program dozens of different ways, and come up with a top rating every time. According to Mr. John Guider:

"Last year we bought half the Warner Bros. library. The results were completely satisfactory—both as to ratings and to sponsor reactions. So we just came back and bought the remaining half despite the fact that we already had the three other complete major packages. Those Warner Bros. features have certainly proved a real good buy."

Warner Bros. features offer big name stars, great pictures. Many stations run these films in several time slots, morning, afternoon and night. It's a smart way to put the whammy on competition, and profitable, too.

U.A.U.

UNITED ARTISTS ASSOCIATED, INC.

NEW YORK, 345 Madison Ave., MUrray Hill 6-2323
CHICAGO, 75 E. Wacker Dr., DEarborn 2-2030
DALLAS, 1511 Bryan St., RIVERSide 7-8553
LOS ANGELES, 9110 Sunset Blvd., CRestview 6-5886

Tv and radio NEWSMAKERS



John H. Willmarth, executive v.p. and creative director of Earle Ludgin & Co., Chicago, has been elected president of the agency. He has been with Ludgin for 30 of its 32 years, and has been executive v.p. since 1954. Other agency changes: George Rink, v.p. and director, was named general manager of the agency, and Ralph Whiting, a v.p. and director, will head the newly formed executive committee. This policy-making group will also include Willmarth, Rink and Earle Ludgin, board chairman.

Thomas C. Harrison has been elected a v.p. of John Blair & Co. and head of the rep firm's Chicago office. He succeeds Clifford Barborka, Jr., who moves to New York to manage the newly formed creative and marketing services division of Blair. (See "Newsmaker of the Week," 23 May.) Harrison began his broadcasting career at WSM, Nashville. He joined Blair in 1954, and was head of their St. Louis office when he left, in 1957, to join ABC as v.p. He returned to Blair's New York office early this year.



Adolf N. Hult, former MBS v.p. and board member, rejoins Mutual as v.p. in charge of the newly created special projects department. Its purpose: to develop projects for the network's sales department. Hult entered broadcasting in 1930 as a sales executive with WGN, Chicago. Four years later, when the station was purchased to form MBS, he joined the web's sales staff, and from 1945-55 he was v.p. heading up sales. Hult left MBS in 1955 to become tv consultant for Screen Gems and RKO Teleradio.

C. B. "Pete" Clarke, Jr. has been named manager of Storz' Minneapolis-St. Paul station, WDCY. He is a veteran of Twin Cities radio, having spent eight years at various key posts in the area, three of them with the Scott Paper Co. He then joined WTCN, Minneapolis, as account executive, and in March, 1956, when Storz purchased WDCY, he became a salesman. Clarke was named sales manager in November, 1958. He is a graduate of Bowdoin College in Brunswick, Me., married and a father of five children.





“Higher Education . . . Our Greatest Tool”

OSCAR G. MAYER

Chairman, Oscar Mayer & Co.

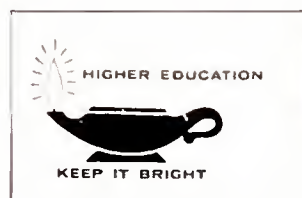
“During the last twenty years we have had dramatic evidence of what massive research can accomplish. Every thinking American today is acutely aware that our future welfare depends upon this vital activity.

“But sound higher education is the prerequisite of good research; it is vitally important that our higher education be constantly improved, beginning with our secondary schools. Higher education is the only means with which we can mine our most valuable natural resource: the creativity of the human mind in all fields, social and cultural as well as scientific.

“By supporting the college of your choice in its efforts to provide the best possible faculty and physical facilities, you are investing in the one tool with which to shape favorably the future of America.”

If you want more information on the problems faced by higher education, write to:
Council for Financial Aid to Education, Inc., 6 E. 45th Street, New York 17, N. Y.

*Sponsored as a public service, in cooperation with the
Council for Financial Aid to Education*



SPONSOR SPEAKS

It's worth paying for

Our hat is off to Ben Ludy, broadcast pioneer and now head of KWFT, Wichita Falls, Texas, who has appointed himself a committee of one to uphold the importance and dignity of radio rate cards.

As part of his campaign, he writes explanatory letters to all purveyors of merchandise who ask for free time which Ben thinks should be paid for. His letters are models of polite explanation and firm refusal. He never fails to send his rate card and make a "pitch" for the business on a regular rate-card basis.

Six or seven of his letters have crossed our desk. If other stations took the time to follow Ben's example, there would be fewer demands for free time and a healthier respect for radio.

Why not local tv specials

The biggest program news in network tv circles this spring is the tremendous increase in the number of one hour or longer special shows scheduled for the 1959-60 season.

In planning these telecasts, the industry is responding to a well-defined trend among national advertisers to concentrate large sections of their budgets on high cost, high-impact efforts to build sales and good will.

This mounting enthusiasm for specials, by the way, is not confined to network tv. The technique is being used by advertisers in magazines, newspapers and newspaper supplements.

We suggest, however, that the scheduling of special programs is still a relatively unexplored area on the local tv level. Locally planned and produced shows of exceptionally high community interest offer a challenging opportunity to every alert tv station operator.

Why shouldn't local tv adopt the principles and practices of national operations, and gain both added prestige, and added revenues through strong special programs?



THIS WE FIGHT FOR: *A constant awareness on the part of everyone connected with the air media, that program experimentation and program creativeness are vital to the continued health and success of both radio and television.*

10-SECOND SPOTS

Accommodating: Ampex Videotape Cruiser staffers Phil Thornton and Chuck Swisher were about to order steak in a Miami Beach restaurant recently when they noticed the menu price was \$7.50. "The expense account will never stand it," exclaimed Thornton. The waiter leaned close and whispered confidentially, "So I'll make you a deal."

Concern: Two admen were discussing a third who had been forced to take a long sick leave. "Poor Charlie, said the one adman: "what did he have?" "A nervous breakdown," said his friend. "I didn't mean that," the first adman replied: "I meant what accounts?"

Creative: The two-year-old son of N. Y. public relations man Edward H. Greenfield named his pet rabbit "Buffalo Rocket." *Could this be the influence of tv Westerns and space shows?*

The relaxed ad life: P.S. at the bottom of an ad agency letter: "Send Air Mail. Jet Preferred."

Walkie-talkie: From N.Y. Times—WANTED, persons who wanted to walk "the last mile" to tell their stories to press, TV and radio. Write Editor, "Last Mile," Victoria Theatre, B'way & 48th St. *Better make sure the stories are worth the walk.*

Playback: Stuart Chase, in *Some Things Worth Knowing* (Harper & Bros.), tells of the copywriter being interviewed for an agency job who was asked if he had worked on cigarette accounts:

"Oh, yes."

"On king-size cigarettes?"

"Yes."

"King-size filters?"

"Yes."

"King-size cork-tip filters?"

"Yes."

"King-size cork-tips filters in a flip-top box?"

"Yes."

"Mentholated king-size cork-tip filters in a flip-top box?"

"No. Not mentholated."

"Sorry. We need an expert."

WTVT

... still ahead

in
**TAMPA-
ST. PETERSBURG**
"market on the move"

Check the Top 50 Shows! Latest ARB

	TOP 10	TOP 50
WTVT	8	38
Station B	2	11
Station C	0	1

Check these 10 top-rated shows! (ARB based on 4-week average)

SHOW	STAS.	RATING	RANK
Wagon Train	B	48.8	1
I Love Lucy	WTVT	45.2	2
Gunsmoke	WTVT	41.8	3
I've Got a Secret	WTVT	41.6	4
Perry Mason	WTVT	40.6	5
State Trooper*	WTVT	36.2	6
Ernie Ford	B	36.0	7
Sheriff of Cochise*	WTVT	35.9	8
Highway Patrol*	WTVT	35.7	9
Rescue 8*	WTVT	35.2	10

*Note—4 WTVT syndicated shows in top 10

P. S. Nielsen for March, 1959, also confirms WTVT's dominance.

station on the move...

WTVT

TAMPA - ST. PETERSBURG



The WTVT Television Network

WKY-TV WKY-RADIO WSEA-TV
Dillon's Car Wash

WHIZZO

KANSAS CITY'S SELLING WHIZ-

Channel 9--KMBC-TV

"Whizzo" (famous circus clown Frank Wiziard) is the highest Nielsen-rated kids' personality, network or local, in Kansas City daytime television

The "Pied Piper of Channel 9"

Every weekday from 10 to 11 a m., practically every pre-school child in the KMBC-TV area finds himself happily lost in the magic world of "Whizzo's Wonderland." These small citizens of the Kansas City area's kiddie kingdom count it one of their greatest honors to appear as guests in the studio court of this king of clowns. And each day, eight boys and girls from 3 to 6 years old do just that, singing their favorite tunes—the sponsors' jingles! When her children watch, mother hears them, too!

Sponsors Profit from Whizzo's Appeal

Hill Brothers Self-Service Shoe Stores during their first week on "Whizzo's Wonderland," noted more than a thousand mentions of the show from customers. Later, an in-store promotion by Whizzo was swamped by 4,000 youngsters and adults. After five months on the show, Hill Brothers expanded their area retail outlets from four to nine.

Hy-Power Chili got a clear idea of the size and enthusiasm of Whizzo's audience through a Whizzo mail contest which pulled more than 50,000 entries!

Holsum Bread, sponsor for two years now, carries Whizzo's picture on every loaf.

Another sponsor, Milgram Food Stores, large local chain, featured Whizzo at a new-store promotion and in a two-hour period drew 3,130 children and 1,981 adults!

TOPularity Rating with Adults

Whizzo's off-air appearances range from hospitals, orphanages and boys' clubs to such visits as that at the Sertoma Club where he drew the largest crowd in the organization's history—all adults!—plus his appearance as a featured personality in 1958 for the American Royal Livestock and Horse Show and the Kansas City Automobile Show.



Will Hutchins, star of ABC-TV Sugarfoot, kids WHIZZO during a recent Hollywood appearance. The little shoes originally were worn by the clown's father in a high wire circus act. The Wiziard Trio. Frank started his third member of the trio at age 5.



"Do you like gooseberry lollipops?" Whizzo asks a delighted little girl during his most recent visit to an out-of-town U. S. Army post hospital. With eyes sparkling, she told Whizzo, "this is the happiest day of my life!" (Incidentally, the post authorities dispatched an army airplane for Whizzo's mirth making mission.)



NEW YORK 20 N Y PLAZA—NY



PETERS GRIFFIN,
WOODWARD, INC.
Exclusive National Representatives

CALL YOUR 'COLONEL' at Peters-Griffin-Woodward now for further facts and availabilities. "Whizzo's Wonderland" TOPularity television station... join the SWIT to KMBC-TV!

KMBC-TV

Channel 9

Kansas City's Most Popular
and Most Powerful TV Station

... and in Radio, the Swing is to

KMBC of KANSAS CITY—

KFRM for the State of KANSAS

10,000 watts of effective power from twin transmitters



DON DAVIS, President
JOHN SCHILLING, Executive Vice President
GEORGE HIGGINS, Vice-President
ED DENNIS, Vice President
MORI GREINER, Manager of Television



The Swing is to
Kansas City